

ROOM

MUSIC & DRAMA

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THE

# GRAMOPHONE

JULY 1958

ONE SHILLING AND SIXPENCE

## Boris Christoff

### A NEW LP

Arias from **LA FORZA DEL DESTINO**,  
**SIMON BOCCANEGRA**, **NABUCCO** — *Verdi*  
**NORMA** and **LA SONNAMBULA** — *Bellini*

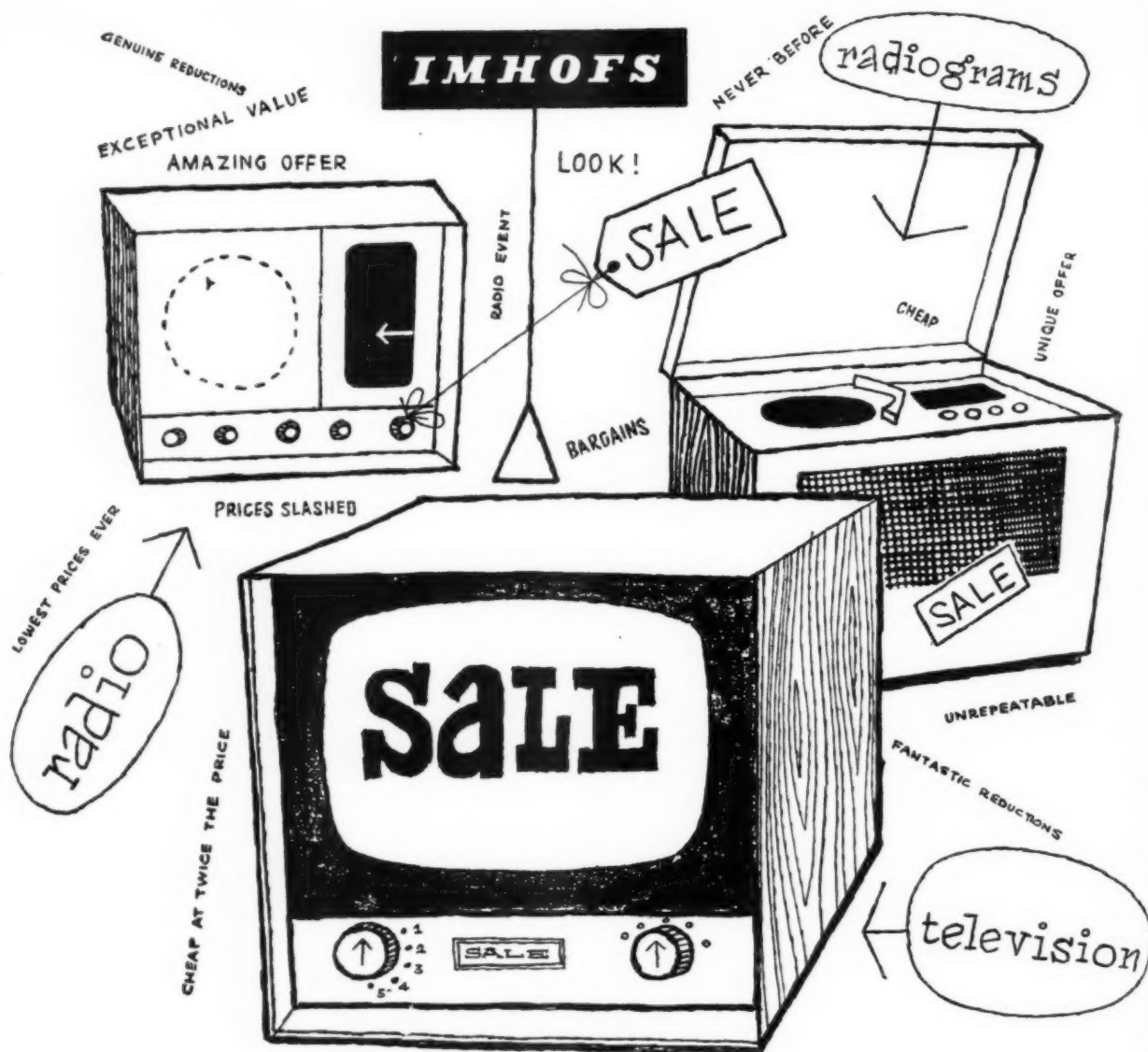
with the Orchestra and Chorus of the Opera  
House, Rome, conducted by **VITTORIO GUI**  
ALP 1585 Long Play 33 $\frac{1}{3}$  r.p.m.  
*Available July 4*

HIS MASTER'S VOICE

LP RECORD



Photo: Douglas Glass



## Imhofs Summer Sale starts July 14th

We have never liked doing things by halves, and there's nothing half-hearted about our Summer Sale!

It's a REAL Sale with real Sale Prices.

If you are thinking of buying a radio, radiogram or television this is your chance to save money.

Make a note of the date. Monday, July 14th.

Doors open at 9.30 and the very best bargains always go first.

No set will be sold before July 14th but postal orders will be taken and dealt with (in strict rotation) after 11 am on the first day.

Write or phone for our Sale List straight away!

Bargains Galore at Alfred Imhof Limited Dept 17, 112-116 New Oxford Street London WC1 Tel: Museum 7878



# NEW DECCA CLASSICAL LPs

*Tebaldi is one of the great ladies of the camellias and Violetta is one of her favourite roles. On the Decca complete recording she leads a fine performance of Verdi's opera, and on this LP the highlights from it are brought together on one record.*

- **HIGHLIGHTS FROM LA TRAVIATA** *Verdi*
- Brindisi; Un di felice; È strano . . . Ah fors' è lui . . .
- Sempre libera; Lunge da lei . . . De' miei bollenti spiriti;
- Dite alla giovine; Di provenza il mar; Invitato a qui seguirmi . . .
- Di sprezzo degno . . . Alfredo, Alfredo; Teneste la promessa . . .
- Addio del passato; Parigi, O cara; Prendi, quest' è l'immagine
- **RENATA TEBALDI, GIANNI POGGI, ALDO PROTTI, etc.**
- with The Chorus and Orchestra of l'Accademia di Santa Cecilia
- conducted by **FRANCESCO MOLINARI PRADELLI**
- **LXT 5399**

*A sensational recording of as fine a piece of musical sensationalism as one could wish for. One of the last examples of the genius of this young conductor whose career was so tragically cut short.*

- *Berlioz*
- **SYMPHONIE FANTASTIQUE, OP. 14**
- The Paris Conservatoire Orchestra
- conducted by **ATAULFO ARGENTA**
- **LXT 5423**

*The exquisite music of Chopin to which one of the most popular romantic ballets has been set is here coupled with a selection from a ballet little known but whose composer is sufficient recommendation.*

- *Chopin* **LES SYLPHIDES**
- *Delibes* **LA SOURCE—Selection**
- The Paris Conservatoire Orchestra
- conducted by **PETER MAAG**
- **LXT 5422**

*A dramatic concert aria and two movements from the Gloria of the Mass in honour of the patroness of music are sung with the delicacy and precision which this soprano always brings to music of this period.*

- *Haydn* **SCENA DI BERENICE;**
- **ST. CECILIA MASS—LAUDAMUS TE and QUONIAM**
- **JENNIFER VYVYAN** with
- The Haydn Orchestra conducted by **HARRY NEWSTONE**
- **LW 5334**

All new Decca-group releases are detailed in the new monthly publication  
**RECORDS**, available from your record dealer (price 6d.).



# Vortexion quality equipment



Model W.V.B.

Our specialised MONITOR HEAD MODEL W.V.B. has an additional head and amplifier which enables this recorder to perform a number of useful functions. The most important of these is to monitor the recorded tape a fraction of a second after it is made, and if necessary compare it, by throwing a switch, with the signal before it is recorded. This allows the recording engineer to make certain that he has made a first class recording before the artists leave the studio, without the necessity of waiting while another run through is made.

Additional items may be recorded one on top of another while listening to the first, since a switch is provided for the erase, and the bias, which also acts as a partial erase, can be lowered slightly, and its new value checked on the meter. In a similar manner the original signal may be fed back and recorded, resulting in an echo, the time constant of which is controlled by the speed of the tape and the distance apart of the heads.

VORTEXION RECORDERS use a synchronous capstan motor to ensure accurate recording and playback speed.

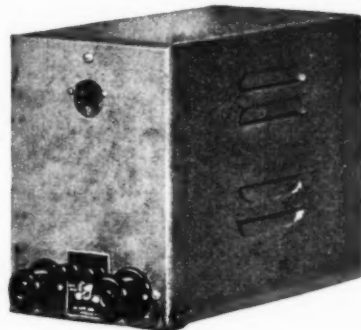
## POWER SUPPLY UNIT for operation with Tape Recorder or similar equipment on 12V. car battery.

This D.C. to A.C. supply unit has been specially manufactured to provide 1% accurate 50 cycles A.C. power for 50 c/s synchronous motors and amplifiers sensitive to mains noise. The output from the 50 cycle is well filtered to reduce harmonics and give approximately the same degree of quietness as normal 50 cycle mains.

The efficiency is over 80% at wattages over 50. Terminals for a remote control switch are fitted to prevent carrying the heavy low voltage L.T. cables any distance from the battery. The unit can then be fitted at the point closest to the battery to prevent voltage drop on leads and the A.C. satisfactorily extended to any required position.

The unit is fitted in an 18 gauge steel case to give screening, but it should not be placed close to tape heads in case the field causes slight hum.

The case measures 9 in. x 6 in. x 9 in.



Full details and prices of the above on request

**VORTEXION LIMITED, 257-263 The Broadway, Wimbledon, London, S.W.19**

Telephones: LIBerty 2814 and 6242-3

Telegrams: "Vortexion, Wimble, London."

Many years of steady development have enabled us to still further improve the Vortexion W.V.A. and W.V.B. recorders which are now fitted with clock type position indicators.

All components which could contribute to noise or reliability are carefully measured and selected individually before incorporation, resulting in an exceedingly low background noise and distortion with frequency response within  $\pm 1.5$  db 50-10,000 c/s and  $\pm 3$  db 40-12,000 c/s.

★ The meter fitted for reading signal level will also read bias voltage to enable a level response to be obtained under all circumstances. A control is provided for bias adjustment to compensate low mains or ageing valves.

★ A lower bias lifts the treble response and increases distortion. A high bias attenuates the treble and reduces distortion. The normal setting is inscribed for each instrument.

★ The distortion of the recording amplifier under recording conditions is too low to be accurately measured and is negligible.

★ A heavy Mumetal shielded microphone transformer is built in for 15-30 ohms balanced and screened line, and requires only 7 microvolts approximately to fully load. This is equivalent to 20 ft. from a ribbon microphone and the cable may be extended 440 yds. without appreciable loss.

★ The 0.5 megohm input is fully loaded by 18 millivolts and is suitable for crystal P.U.s, microphone or radio inputs.

★ A power plug is provided for a radio feeder unit, etc. Variable bass and treble controls are fitted for control of the playback signal.

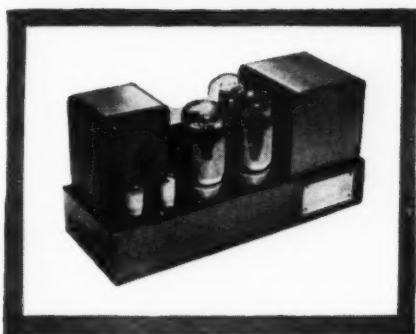
★ The power output is 4 watts heavily damped by negative feedback and an oval internal speaker is built in for monitoring purposes.

★ The playback amplifier may be used as a microphone or gramophone amplifier separately or whilst a recording is being made.

★ The unit may be left running on record or playback, even with 1,750 ft. reels, with the lid closed.

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and appreciation of music  
may be unimpeded*



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HUNTINGDON, HUNTS.  
HUNTINGDON 361



# Jason

# EQUIPMENT

BRITISH MADE THROUGHOUT

JASON offer a number of designs in tuning, amplifying and stereophonic equipment complete and in kit form. There is also a new Tape Unit styled in conformity with the Matching Equipment series which provides excellent facilities and performance. The programme thus succeeds in meeting the wishes both of the growing number of constructors as well as those who prefer the ease of installation afforded by ready-built Jason models.

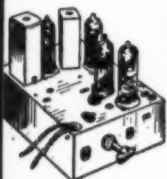
Jason kit

## TUNERS

### "PERFECT" SWITCHED F.M. TUNER

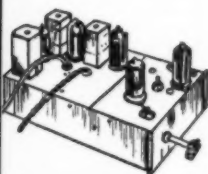
In chassis form for simplified cabinet mounting. Foster-Seeley Discriminator. Automatic Frequency Control. Single four-position switch gives Third, Home, Light and Off. Completely stable. Requires external source of power. With station-named scale, and valves.

£15-12-9  
(inc. £4-7-9 P/tax.)



### "MERCURY" SWITCHED F.M. TUNER KIT

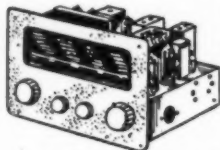
Includes ready-built front-end supplied with two valves, and all other parts necessary for building a switched F.M. Tuner. 3 B.B.C. programmes and off controlled by single switch. A.F.C. & Foster-Seeley Discriminator. External power source required.



With front end and 2 valves. £9-0-0

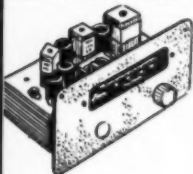
### "ARGONAUT" A.M./F.M. TUNER

For medium wave and F.M. reception. Can be built as a tuner unit, or as a complete receiver. Self-powered with station-named scale. Parts for tuner only (less valves) £11-0-0. Parts to make a complete A.M./F.M. receiver (less valves) £11-0-0.



### F.M. TUNER KIT

An outstandingly successful model, simple to build and completely stable. Complete Kit (less valves) £5-5-0. Fringe Area Kit (less valves) £6-0-0. Power pack kit £2-1-9.



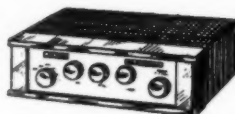
### LEAFLETS

Leaflets and information sheets are available for all Jason products. We shall be pleased to forward whichever you require. Please mention "The G-mophone" when writing.

## MATCHING EQUIPMENT

### J.10 AMPLIFIER

With built-in controls and filters



The facilities of this excellent 10 watt amplifier which is part of the series of Jason Matching Equipment, now include built-in high-pass filter and low-pass filter switching in at 6 kc/s and 9 kc/s. 5-position input selector provides for pick-up matching radio tape and microphone. Bass and treble controls. Pilot light. Distortion—0.1% at max. output. Power response within  $\pm 3\text{db}$ , 25-20,000 c/s £14-0-0

### A.M./F.M. TUNERS



Both these self-powered models provide a very high level of selectivity and quality on the A.M. side (medium waves) and excellent F.M. reception by tuning or by switch according to the model chosen.

#### A.M./F.M.2

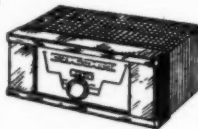
2 degrees of selectivity on A.M. give band-widths of  $\pm 4\text{ kc/s}$  and  $\pm 8\text{ kc/s}$ . Variable A.F.C. and F.S. Discriminator on F.M. Cathode follower output. 11 valves. £45-17-5 inc. P/tax

#### A.M./F.M.52

5 kc/s selectivity on A.M. A.F.C. and F.S. Discriminator on F.M. The 3 B.B.C. programmes are received on F.M. by a switch. 7 valves. £31-11-8 inc. P/tax

### SWITCHED TUNER, F.M.52

Self-powered. Name of B.B.C. programme lights up on front scale as switch is turned. A.F.C., Twin Limiter Stages, F.S. Discriminator Cathode Follower output, etc.



£23-19-6 inc. P/tax

### JASON TAPE UNIT JSM.1

An exclusive Somerset Murray design. Instantaneous monitoring, distortionless square-wave reproduction, Cathode Ray indicator, etc. Size and style as Model J.210. Self-powered. £37-10-0

## STEREOPHONIC

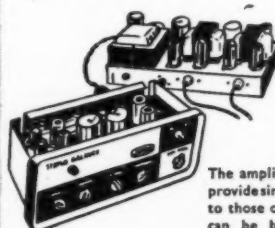
### J.2-10 AMPLIFIER

A complete double amplifier with pre-amplifier, each section having similar performance characteristics to the J.10. Can be used in stereo or as a single twenty watt amplifier. 5-position input selector. Built-in rumble filter, also low-pass filter switched at 6 kc/s, 9 kc/s and Out. Conforms in style with Jason Matching Equipment.

£37-10-0



### AMPLIFIER KITS



The amplifier is designed to provide similar characteristics to those of the J.2-10 and it can be built for shelf or cabinet mounting. The pre-amp can be the J.44 or J.2-2 described below. The assembly may be also used for single channel reproduction. Comprehensive instructions available.

Complete kit for amplifier (less valves) £12-10-0

Pre-amp kits—see below.

### PRE-AMP KITS

Two types available for shelf or cabinet mounting. The larger (Model J.4-4) is recommended for the more experienced builders. This will operate direct from tape heads. Valves are extra.



Model J.4-4 (as described in Hi-Fi News) £16-10-0

Model J.2-2 £12-10-0

These units require external power supply.

### STEREO DEMONSTRATIONS

Every Saturday morning in our showrooms at 3-4 Great Chapel Street. All welcome.

## THE JASON MOTOR & ELECTRONIC CO.

3-4 (B) GREAT CHAPEL ST., OXFORD ST., LONDON, W.1



Ph: GER. 0271





## WHITHER TOMORROW?

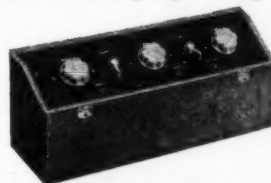
IT IS WORTH REMEMBERING that the Ferrograph—the first Tape Recorder ever to be designed and manufactured in this country—is still barely ten years old. And it is a remarkable tribute to the skill and vision of the designer that in its electrical and mechanical features, in the general high level of its performance—even in its appearance—the Ferrograph has changed but little during these intervening years.

Indeed, many of the features first introduced and developed by Ferrograph engineers have now become standard practice and accepted by the industry as a whole. Yet age alone, in this fast-moving world, can mean little. What counts far more is a determination not to rest on past achievements but to devote time and money generously to develop new ideas and new techniques. To continue to make substantial contributions to a branch of electronics with a tremendous future ahead of it.

Now, to meet the growing interest in stereo sound, comes the new Ferrograph 3S—a monaural recorder and reproducer similar to the 3A but fitted with an additional stacked head for playing commercial pre-recorded stereo tapes when required. For this purpose, a Stere-ad Unit is necessary. This consists of a pair of

matched pre-amplifiers together with a 2½-watts power amplifier. The action of plugging into the Ferrograph rear socket completes connections whereby the instrument's own 2½ watts power amplifier is connected for the second channel, thus providing a complete 2 x 2½ watts matched stereophonic reproduction system.

This important Ferrograph development permits the owner of a 3S to enjoy true stereophonic sound at any future time at small cost without discarding any existing equipment.



THE  
STERE-AD  
UNIT

### FERROGRAPH SERIES 3S

(with optional stereo sound attachment)

Model 3S/N. 3½/7½ i.p.s. . . . . 89 gns.

Model 3S/H. 7½/15 i.p.s. . . . . 96 gns.

Stere-Ad Unit . . . . . 30 gns.

### FERROGRAPH SERIES 3A

Model 3A/N. 3½/7½ i.p.s. . . . . 79 gns.

Model 3A/NH. 7½/15 i.p.s. . . . . 86 gns.

ALL MODELS INCLUDE 7" REEL OF FERROTAPE

# The Incomparable *Ferrograph*

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'Have you heard yourself on Acos?'

'Yes, I always pause to listen'

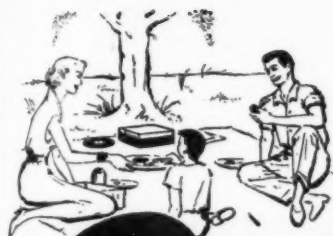


All the more discriminating notes insist on being rendered by Acos sound equipment. Type 65 turnover cartridges, for instance, serve music in most well-known makes of gramophone: Type 65-1 hi-fi right up to 12 kc/s (yet with a fairly *forte* output\*), Type 65-3 *fortissimo* in output\* (but true to the note, for all that.) All, of course, have Acos x500 tested styli in slip-in fittings.

\*Outputs: Type 65-1: 0.15 V; Type 65-3: 1.0 V, at 1 cm/sec velocity, 1,000 c/s.

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Battery operated, printed circuit

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These wonderful new E-A-R models have been made possible by recent advances in transistor design. Making the full use of these technical developments, the E-A-R Playbats create fresh opportunities to extend the scope of your listening pleasure . . . with an amazingly high quality of reproduction.



20 GNS.

## PLAYBAT 4-SPEED (Non-Auto)

Latest constant speed low consumption motor, large high flux elliptical loudspeaker, turnover cartridge. Plays all sizes of records with lid closed. Volume and tone controls. Attractive two-tone case of E-A-R design. Weighs only 9 lb. 12 oz. with batteries.



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Turnover cartridge, large high flux elliptical loudspeaker. Volume and tone controls. A miracle of neatness. For 45 r.p.m. records only. Weighs less than 4 lb. with batteries.

Prices do not include batteries.  
Tropical models also available.

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\*You can use stereophonic cartridges with the Monarch.



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Ful-Fi crystal cartridges and sapphire needles contribute to the Monarch's excellence. They improve the performance of any player—low gain or high fidelity. Insist on Ful-Fi replacements. Look for the red and green display packs.



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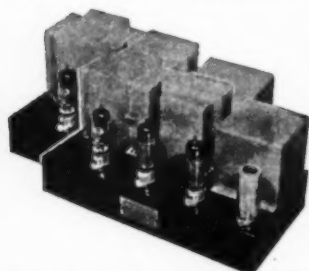


## Introducing the new — **RD JUNIOR** **STEREO** **CONTROL UNIT**

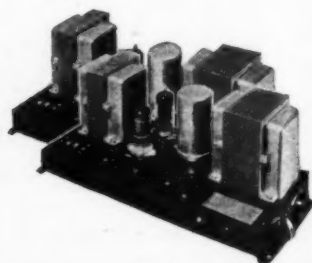
*This entirely new unit incorporates every essential requirement for High Fidelity STEREO reproduction from tape, Records and Radio. Provision is also made for monaural operation, including Microphone and Tape Record. Versatile, the unit may be used with two JUNIOR or two CADET amplifiers, while owners of a JUNIOR amplifier may, if they wish, use a CADET as the second amplifier. Compact, the unit is directly interchangeable with the RD JUNIOR Mk.11 Control Unit and styled to match other RD JUNIOR units.*

**PRICE £18. 10. 0.**

- **PUSH-BUTTON INPUT SELECTOR**, stereo on pick-up, tape and radio; single channel on microphone. Muting contacts prevent possibility of "breakthrough."
- **SELECTOR SWITCH** permits immediate selection of stereo operation, or monaural using both amplifiers in parallel on either channel.
- **HIGH PICK-UP SENSITIVITY**, sufficient to operate from any pick-up in the world, including low output variable reluctance types.
- **RECORD COMPENSATION** conforming to current RIAA LP characteristic.
- **TAPE RECORD SOCKET** for single channel recording.
- **TAPE REPLAY SOCKET** for stereo replay direct from tape replay head. Incorporates CCIR 7½" characteristic.
- **DUAL CONCENTRIC VOLUME CONTROL** simplifies balancing problems and permits use of dissimilar main amplifiers. For example one JUNIOR and one CADET.
- **SWITCHED GANGED LOW PASS FILTER** carefully chosen to produce maximum effect in reducing distortion experienced from poor radio transmissions or worn records.
- **WIDE RANGE GANGED TONE CONTROLS**, continuously variable Bass and Treble controls using Baxandall circuit.
- **STYLING** matches existing RD JUNIOR equipment and is available in same colour range. Installation identical to RD JUNIOR Mk.11 Control Unit.



Input Sensitivity: Tape (Playback): 2.5 m/V. Pick-up: 2.5 m/V.  
Microphone: 5 m/V. Radio: 25 m/V. Tape (Record): Output  
100 m/V. Low Pass Filter: 8 kc/s. 13-18 DB per octave. Bass  
Control: +14 DB. -16 DB. (50 cps.) Treble Control: 12 DB  
-18 DB. (10 kc/s.) "Cross Talk": 40-45 DB. Consumption:  
6.3v. 1.4A. 180-300v. 2.35 m/A. Valves: 2 x EF86. 3 x ECC83  
Dimensions: 8½" x 5½" x 5½". Weight: 6 lbs.



**TWO RD JUNIORS**  
**20 WATTS STEREO**  
**£34. 0. 0.**

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free and post free on request

**TWO RD CADETS**  
**10 WATTS STEREO**  
**£21. 0. 0.**

Trade and Export enquiries invited

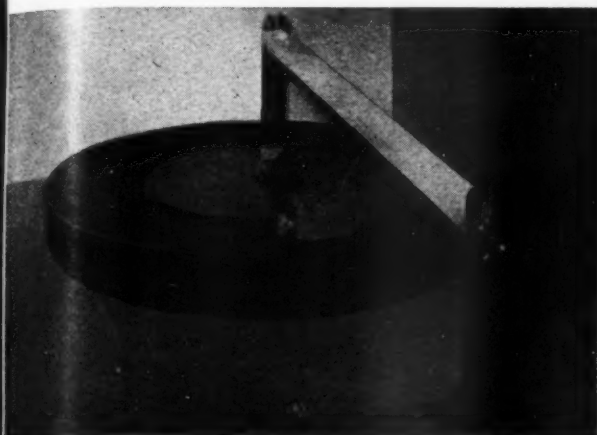
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- Offering perfect radial and tangential tracking of the stylus, the arm is carried on two steel balls only, thus reducing bearing friction to absolute minimum.
- Side pressure on the stylus—NIL. Arm length of 2 in. eliminates inertia.
- Stylus and record wear reduced almost to a point of non-existence.
- The Mackie P.T.A. is hand-built and minutely balanced for any cartridge:—Acos, Collaro, Garrard, Goldring, Miratwin, Ortofon, Tannoy etc.

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- Increases stylus life. Reduces record wear.

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Research has shown that if foreign matter is left adhering to the stylus—increased record and stylus wear results. Furthermore, so high are the temperatures generated at the stylus tip by the stresses of modern recordings that dust can be literally welded into the L/P surface—as it is played. REMEMBER

- STYLCLEAN REMOVES ALL DUST & FOREIGN MATTER
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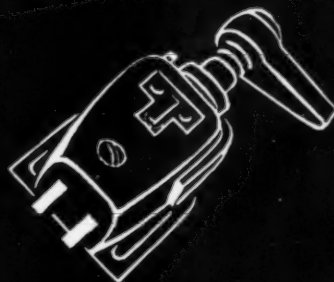
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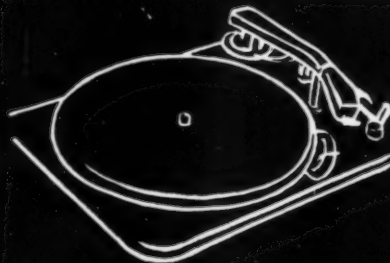


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# THE GRAMOPHONE

JULY, 1958 - VOL. XXXVI - No. 422

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## SIR LOUIS STERLING

MAY 16th 1879—JUNE 2nd 1958

FEW men have been as well loved as Louis Sterling and one may speculate whether any business man has ever been as much loved as that most remarkable little man who started his commercial life as a newspaper boy in New York City before he was out of his 'teens.

When **THE GRAMOPHONE** was started in April, 1923, Columbia shares had hardly more than a nominal value; under Louis Sterling's management they became worth well over a hundred times as much as they were when he took the helm.

Round about 1923 the research work of the Western Electric Company of America solved the difficult problems of making the talking film and electrically recording the

gramophone disc. Louis Sterling who by now was in England, had appointed an old associate of Edison to keep him in touch with developments in America. Frank Capps was then in charge of the Pathé recording plant in New York and it was to this plant that the Western Electric people sent their experimental wax discs to be processed. Capps and Russell Hunting who was associated with him at the Pathé plant played over the sample pressings before despatching them to the Western Electric Company, and were staggered by what they realised at once would make acoustic recording a thing of the past.

Capps managed to send Louis Sterling some of these samples and was able to warn

him at the same time that the Victor Company was negotiating with Western Electric for exclusive rights in the new process. Sterling cabled to Capps asking him to do all he could to hold up the negotiations and sailed for New York. Luck was with him. A contract granting exclusive rights in the new process to the Victor company had been drafted a month earlier, but owing to the illness of the Victor chairman that contract had not been signed. Louis Sterling was able to convince the Western Electric Company that it would be a grave mistake to grant a monopoly of their new process to one recording company, and the offer to the Victor Company was withdrawn. Soon afterwards Victor and Columbia were both granted a licence to use electric recording. Old readers of **THE GRAMOPHONE** will recall the sensational effect upon the industry of that revolutionary process.

When Columbia, "His Master's Voice" and Parlophone joined to form the present E.M.I. Group, Louis Sterling retired from active management and gave his financial genius to other undertakings, but he never lost his interest in the gramophone and for a long time we of **THE GRAMOPHONE** could always count upon his affectionate and helpful advice.

The Sterling house in St. John's Wood, 7 Avenue Road, was a wonderful centre of kindly warmth and hospitality. The late Fred Gaisberg wrote in his valuable reminiscences:

"After the recording we adjourned to the home of Sir Louis and Lady Sterling, whose Sunday suppers had become a regular feature of bohemian London. People like the Sterlings, who keep open house on Sundays, have helped to dispel that Sabbath gloom which, I have found, is the bugbear of Continental artists visiting England. At the Sterlings one always met agreeable colleagues in the theatrical, film, and musical worlds. On this occasion Schnabel and Kreisler were soon deeply engrossed in discussing the political situation in Germany and were joined by ex-Mayor Jimmy Walker and Lauritz Melchior, greatly to the discomfort of a bridge party in the next room, which included Chaliapin and Gigli".

Besides being a great collector of people Louis Sterling was a great collector of books



Sir Louis Sterling and Sir Compton Mackenzie (seated) celebrating the Silver Jubilee of **THE GRAMOPHONE** in June, 1948.

and manuscripts, and that collection he presented to London University. I am proud to think that the manuscript of my second novel *Carnival* rests there.

Many people will sadly miss Louis Sterling and we who were privileged to enjoy his friendship know what his loss means to Lady Sterling who was the perfect expression of her husband's generous heart.

I pray that the knowledge of how much that husband was loved by so many people of all kinds may comfort her a little. *Ave atque vale*, dear Louis.

*Compton Mackenzie*

## QUARTERLY REVIEW

# A JOURNEY ABROAD

By DESMOND SHAWE-TAYLOR

THIS month I must beg the indulgence of readers: I cannot offer a "Quarterly Review" in the usual sense, because for most of the quarter I have been out of England, and I have not yet succeeded in catching up with the vocal records that came out here during my absence. A long journey took me all over South America, to Jamaica and Cuba, to New Orleans and New York. In the Southern hemisphere it was mid-summer, immensely and gloriously hot except in such high places as Cuzco, La Paz and Lake Titicaca; in consequence musical life was mainly dormant. All the same, the world of the gramophone has no off-season, and through the kindness and boundless hospitality of the international fraternity of vocal record-collectors I was able to enjoy many new experiences, some of which I shall try to recall in these notes.

If one arrives in Rio de Janeiro, as I did, on the first day of Carnival, there is no sense in making any plans whatsoever: one must simply observe, listen, wander through the fantastic streets, and gaze at a spectacle unique in the civilised world. For four days the huge city shuts up shop, and abandons itself to a beautiful, luxuriant madness: if Hans Sachs could have dropped in, he would have felt that he had sadly understated things in the *Wahmunolog*. Bands, or "blocks" as they are called, of revellers, accompanied by their own musicians and gorgeously dressed according to some carefully planned scheme of colour and period, prance and swirl along the festooned streets, dancing the wild "frevo" or the samba; the most brilliant dancers will usually be the Negroes, but in this wonderfully colour-free land you find all the enchanting shades from deepest black to palest coffee and pure white. Marvellous feats of virtuosity are performed by both sexes with twirling parasols; it is elegant, and not in the least effeminate, for men to wear a single earring; every night the theatres hold fancy-dress balls; flagging spirits are revived by whiffs of ether from little gilt canisters which can be flirtatiously squirted at total strangers; and all this madness goes on, for most of the day and pretty well all the night, from Saturday until Ash Wednesday midday.

As soon as the city and I had come more or less to our senses, I began to pursue a

quest which my friends claimed (quite wrongly) to have been the essential motive of my journey: the quest for the Jean de Reszke record (from Massenet's *Le Cid*) so calmly announced on page 273 of the Third Supplement to WERM as a Brazilian Historical Reissue, and for a similar Marie de Reszke record (from Gounod's *Sapho*) quoted on page 188 of the same volume. I might as well have been looking for the Holy Grail! My search was long, and, as I had more than half anticipated, ultimately fruitless—though not without its curious and even comical aspects. The whole story is far too long to relate here, but I have undertaken to set it out in full, together with some further investigations into the Jean de Reszke mystery, in a forthcoming issue of the American monthly, *High Fidelity*. There is little else of musical interest to tell of my stay in Rio, except that I was able to pay a visit, on the eve of her 80th birthday, to Mme Roxy King Shaw—the Roxy King who succeeded Emmy Destinn as first lyrical-dramatic soprano at the Berlin Opera, and who made some striking G. & T.'s, and some slightly later Victors which I have not heard. You will find this American singer, who acquired Brazilian nationality by marriage, in Bauer; and it was indeed in Signor Bauer's Milan apartment that I first heard Roxy King's brilliant record of the aria from Halévy's *La Juive*, and so became interested in her career. She was, incidentally, the only person in Rio who could tell me anything about that wonderful and tragic personality, Elsie Houston, who committed suicide in New York during the last war, a year or two after she had taken part in a Festival of Brazilian Music at the New York Museum of Modern Art. Fortunately Victor then recorded her in a fairly substantial set of Brazilian folksongs. These were excellently transferred some years ago to LP on Victor LCT1143; it was easy to miss the record in the Schwann catalogue, where it was listed, not under "Vocal Collections", but only under Villa-Lobos (the other side), and probably it is by now deleted. It is worth searching for, for Elsie Houston's are among the most haunting, vivid and exotic folksong performances ever recorded.

In Montevideo I had no gramophone contacts, but found, exceptionally, quite a lot of musical activity in progress. Uruguay

is politically and culturally an advanced sort of country (it has been called the Switzerland of South America); its radio station, known as SODRE, maintains a thoroughly efficient orchestra and transmits a good many enterprising programmes of modern and unfamiliar music. By a rare stroke of luck, I visited SODRE on a morning when they were about to embark on the rehearsal of a new one-act opera which was destined for production (a stage production, not merely a broadcast) on April 17th. The opera is *El Regreso* (The Return); both text and music are by a young composer, still in his twenties, called Ricardo Storm; and the subject is taken from the *Choephori* of Aeschylus (the middle play of the *Oresteia* trilogy, equivalent to the *Elektra* of Sophocles and Euripides), re-created in terms of Uruguayan rural life during the last century—to which milieu, it was said, the plot is very well suited. I was told that Storm was a follower of Hindemith, and settled back to listen to his work, supposedly the first native Uruguayan opera, as what Tovey would have called "an interesting historical curiosity". It proved to be something a good deal more gripping than that. For one thing, it sounded evidently dramatic; for another, it was beautifully and imaginatively written for the voice. The relationship with Hindemith was by no means evident; on the contrary, it was clear that the composer had studied carefully, and to much profit, the declamatory and melodic styles of the great Italians from Monteverdi to modern times; I could imagine many pages in his score making a powerful impact in the Opera-house. An additional attraction of this performance—and my main excuse for writing about it here—is that the cast contained a beautiful singer in the soprano, Raquel Adonaylo. Like her compatriot, Raquel Satre, Señora Adonaylo is a pupil of Ninon Vallin; her voice is a pure lyric soprano, smoothly and evenly produced over some two octaves. With her charming, rather cosy appearance (a little reminiscent of Victoria de los Angeles) and her unusual musicianship (I heard her accompany herself capably in some Granados *Tonadillas*), she might well, I should think, make an international career for herself. There is simply not enough scope for her in Uruguay, where she is lucky if she gets a score of engagements in a year; on the other hand, as a young wife with a small child, she cannot find it easy to embark on the rough and tumble of the international concert and opera world. No doubt there are many such good artists confined by circumstances to a restricted audience.

Buenos Aires, the most cosmopolitan and European of the South American capitals, is also, as one might expect, the most fertile in record collectors. Through my friend Bill Moran of California I was introduced to Señor Ricardo Turro, and spent a delightful evening in his apartment, sampling the specialities of his collection. On such occasions what I particularly like is to be introduced to beautiful and individual voices of which I have been previously quite unaware; and this is just what



happened at Señor Turró's. I was quite bowled over by the charm of the Spanish soprano, Conchita Badia, who made about seven 10-inch electric Victor records of Spanish songs during (I think) the 1930's. This singer can even sing the *Majo discreto* and *Majo tímido* of Granados in such a way as to banish, for the time being, the memory of Conchita Supervia; unluckily, these two records (Victor 4464 and 4465 respectively) seem to be among the hardest to find. I was also captivated by the light silvery timbre of the Chilean coloratura, Sofia del Campo; she is not such an artist as Badia (or as Lucrezia Bori), but there is a piquant charm in her *Clavelitos* (Victor 1249) and in the little dead-sure staccato upward scale with which she ends her version of *El majo discreto* (Victor 1250). Finally, I admired the warm lyrical timbre of a soprano called Isabel Marengo, whose fame seems to have been restricted to the Colon Opera; she, too, made 10-inch pre-war Victors, of which the *Vidalita No. 3* of Alberto Williams (Victor 4221) is an attractive example. I was lucky to find a surviving copy of this, and of Conchita Badia's set of Spanish Christmas songs ("Villancicos"), in the Joaquín Nin arrangements, in one of the Buenos Aires shops; for as a general rule, here and throughout Latin America, 78s are as extinct as pre-dogs. Señor Turró and two of his kind friends managed to find for me several more Badia records which they eventually despatched to me in England; almost as I write, the package has arrived—a most welcome souvenir of the Argentine—but, alas, with two of the five Badias broken!

The Colon was not due to open for some months; but the new director of the theatre considerably spent a whole afternoon showing me round the enormous opera-house, which is this year celebrating its 50th anniversary. Nothing about the Colon is more astounding than its collection of costumes, which must surely be the most extensive in the world; nobody ever seems to have been "fitted from stock", and every new Lohengrin and Rademès has apparently had a complete new outfit, from helmet to boots. It was quite uncanny to see such endless stacks and racks of operatic boots—over 30,000 of them, I was told—of every conceivable shape, size, period and design. There is also at the Colon an operatic museum, rather vaguely arranged, but full of curious mementos of the theatre's great days.

To Señor Turró I owed the chance to visit Mme Hina Spani, who lives in Buenos Aires and has for long taught at the Conservatoire there. Apart from the pleasure of seeing a singer whose voice has long given me so much pleasure, I wanted to discuss with her the possibility of a "Great Recordings of the Century" reissue, consisting perhaps of the best of her operatic material on one side, coupled with the best of her Spanish and Italian songs on the other. The trouble about the songs is that the material is very hard to locate; they might have to be dubbed from good copies, and even these are none too easy to find. Mme Spani, who was in excellent spirits very kindly sang for me Beethoven's *Wonne der Wehmut* to her

own accompaniment; it was an unexpected choice, but she now concentrates on lieder, and her interpretation was warmly emotional; I will not pretend—nor indeed would she!—that her voice is just as it was when she made her *Trovatore* and *Otello* recordings. Speaking from memory, she named "D'amor sull' ali roseo" from *Trovatore*, the Death of Butterfly, "Vissi d'arte" and the Song to the Breezes from *Lohengrin* as among the best of her operatic recordings; among her song records she mentioned especially *Se Florindo è fedele*, *Amarilli* and the *Coplas de Curro Dulce*. She believes that she recorded a "Salce" and an "Ave Maria" from *Otello* which, for no particular reason, remained unpublished. To her legion of distant admirers Mme Spani was anxious to send, through the medium of THE GRAMOPHONE, her affectionate good wishes.

All too soon I had to leave the musical community of Buenos Aires, in order to fly across the Andes to the western coast. Neither in Chile nor in Bolivia did I hear any music at all. In Lima there was an orchestral concert on an island in the middle of a park; and it was just outside Lima that, by a strange series of coincidences, I ran across George Supervia, Conchita's only son, and the little "Giorgino" of her enchanting Italian records of children's songs with spoken introductions. "Il mio Giorgino" is now a man approaching forty, with an English wife and a delightful little boy of their own just setting off to school in England. He—Señor Supervia, that is to say—has inherited his mother's natural charm and spontaneous friendliness of manner; and he seemed pleased to meet someone who vividly remembered his mother and adored her art. Memories are short in South America, where Conchita Supervia did not appear in the latter part of her career; if one asks anywhere for Supervia records, as I so often did, one is liable to be met by the blankest of stares. Alas, Señor Supervia himself possesses no specially rare examples of his mother's singing. Of such, however, there are plenty among the great record collections of Cuba.

At the time when I reached Cuba, the world's press was full of stories implying that the island was on the very brink of civil war. In fact, one could well have lived for a month in Havana without having the smallest suspicion that there was anything unusual afoot. It is a beautiful city, and it was made all the more attractive to me by the warm welcome I received from Dr. Frank García Montes. It is possible that this gentleman deserves the title of the world's first collector of vocal records, whether we take the word "first" chronologically or in a wider sense. At a very youthful 71 (he was an amateur bull-fighter in his younger days, and has photographs to prove it!), Dr. García Montes is more or less a contemporary of the distinguished English collector, Mr. Malcolm Hurlley; and I think it may have been one or the other of these two—if it was not Mr. Hurlley's old friend and rival, the late Robin Garnett—to whom it first occurred that records were worth preserving for the sake of the priceless performances they con-

tained, whatever the technical advances that might be shown by newer issues. And in that moment of realisation there was born the whole modern idea of "voice-collecting".

As to whose collection is now the greatest, I should think Dr. García Montes, who has for 40 years or more added everything of consequence in the field of opera immediately on publication anywhere in the world, must possess in this field the most extensive and remarkable of all collections. It is rare indeed that one can name a record of Italian opera, from the earliest G. & T.s to the latest stereophonic tape, which he cannot produce. For instance, I happened to remark that I was trying to collect information about the full-length recordings of *Barbiere* and *Rigoletto* made for the Neapolitan Phonotype Company, with Fernando de Lucia in the leading roles. I might have known it—without moving from the room, Dr. García Montes produced complete sets of both operas in their original albums; and I have no doubt that the original librettos (for these were also included in the issue) were tucked away somewhere else. But his collection is something wider than a collection of gramophone records: it is also a collection of operatic documents from all over the world, similar in scope to the Gabrielle Enthoven theatrical collection housed in the Victoria and Albert Museum. Dr. García Montes has gathered together an immense miscellaneous storehouse of matter relating to singers and operas: programmes, photographs, press cuttings, letters and so on, all in unbelievable abundance.

There are in Havana at least two other collectors, Judge Oscar Pina and Dr. José Manuel González Prendes, who have amassed in a relatively brief time very fine and extensive record collections; but I know of no one, there or anywhere else, who has accumulated such a wealth of associated material, or who has maintained so wonderfully detailed and informative a catalogue, as has Dr. García Montes. It seems to me very important that this great collection, the fruit of a lifetime's scholarship, labour and love, should never be squandered or dispersed. Is it too much to hope that some generous patron, with an imaginative vision of the future's needs, may enable the British Institute of Recorded Sound to make such an offer to Dr. García Montes as would secure his entire collection for the eventual use and enjoyment of posterity?

#### Ace of Clubs

The Decca Record Company launched last month a new reduced price LP record, The Ace of Clubs. Retailing at 22s. 6d., the records will be obtainable from all Record Dealers. The first release contains ten 12-inch records all of which either have been, or still are, listed in the Decca LP catalogue. Further records will be added to the catalogue every month. At present it is not anticipated that these records will be submitted for review in THE GRAMOPHONE for obviously they have already been reviewed in detail when originally issued.

## LETTER FROM AMERICA

By HAROLD C. SCHONBERG

**M**ORE hi-fi news: at the end of May, R.C.A. Victor unveiled a complete line of stereophonic discs, tapes, and equipment upon which to play them. There was nothing especially new about the stereophonic discs, for the industry all over the world has adopted the 45/45 system. But the tape aroused much interest. We had been hearing rumours about Victor's stereophonic tape cartridge, and here it was: a self-contained unit in a thin box about 7" x 5" x 1/2". You place the box in the playing unit, press a button, and off you go. No threading, no winding, nothing—easier, even, to play than a disc, for there is no pickup to swing over. The tape is four-channel. It can make use of the four channels for monaural operation (two hours playing time) or stereophonic operation (one hour playing time, using, of course, two channels forward and two channels back). The playing speed is 3.75 i.p.s., and the Victor engineers claim that their machines' tape heads have been improved to a point where the frequency response, even at that slow speed, extends to 15,000 c/s. Victor, too, is prepared to sell their tapes at a lower price than anything similar on the market.

The hitch, as far as most hi-fi fanciers are concerned, is that no commercial tape playback machine at present on the market can play the Victor tape. Victor's equipment will be available by the time these words are in print. If there seems to be public interest, the component manufacturers will doubtless hasten to provide adaptors for existing playback machines, and will naturally make all future machines with provision for the Victor cartridge. Victor is releasing its patents on the tape cartridge to all who want to make use of it.

To turn to records: the Supraphon catalogue is now being made available in America through Concord Records. Concord's first Supraphon release contains five discs, several of which already have been released in England—Dvořák's Sixth (First) Symphony and highlights from *The Jacobin*; the E flat Symphony by Fibich; Oistrakh in Mozart's Third Violin Sonata and Beethoven's Violin Sonata No. 1, and the Tchaikovsky B flat minor Concerto with Sviatoslav Richter. Naturally it is the Czech items—Dvořák and Fibich, as played by the fine Czech Philharmonic—that have created most interest here. The orchestra is unknown to us, and their performances have a peculiar authenticity. Oistrakh is becoming wearisome. He is of course a great violinist, but it is beginning to seem that every other disc one picks up is by Oistrakh senior (with Oistrakh junior beginning to get into the act). The Richter disc was a complete disappointment—a bad recording, and an erratic, mannered performance.

Another long-awaited series was Angel's ten discs in the Great Recordings of the Century. We were given Elisabeth Schumann in Wolf and Strauss; Prokofiev in

his own Third Concerto and piano pieces; Fischer in Bach's Clavier Concertos Nos. 1, 4 and 5; Schnabel in the Schubert B flat Sonata; Cortot-Thibaud-Casals in Schubert and Haydn; two discs of the Bach *Brandenburgs* with Busch; Boulanger and her ensemble in Monteverdi; Chaliapin in *Boris* and Russian operatic arias; and Muzio in Italian operatic arias. Later came Kreisler in the Beethoven Concerto. A wonderful series, well packaged and elaborately presented; but I thought that at \$5.95 it was priced too high.

Several novelties have recently been released. Vanguard, in a two-disc set, offers a Purcell anthology, with Alfred Deller, April Cantelo, Maurice Bevan (countertenor, soprano and baritone, respectively), backed up by a small instrumental ensemble of violins, harpsichord and viola da gamba. Arias, instrumental pieces, some of the fantasias and much of the better-known Purcell have been programmed, plus a few out-of-the-way pieces. The interpretations are well prepared, beautifully recorded and do honour to the composer. Vanguard also has a disc of music by Telemann, expertly played by the Solisti di Zagreb: concertos for various instruments and a Sonata a quattro.

The first recording of Carl Orff's *Der Mond* comes from Angel (two discs), with Wolfgang Sawallisch directing the Philharmonia and a group of German singers headed by Rudolf Christ and Hans Hotter. The revised version of 1945 is used. This opera was a sensational failure when done by the New York Opera Company a few years back. It sounds better under Sawallisch's auspices. Orff does have a style, in that any measure can instantly be recognised as his. His idiom is limited, his formulae wearisome in the long run—and yet he has vitality, which is more than can be said of so many of our over-intellectualised composers.

Another modern opera to arrive is Leonard Bernstein's one-act *Trouble in Tahiti* on an M-G-M disc in which the M-G-M Orchestra and American singers are conducted by Arthur Winograd. Bernstein uses a jazz idiom to point up the emotional emptiness of the lives of a married couple in suburbia. But Bernstein, who has such a deft light touch when it comes to light music, invariably bogs down when he starts getting philosophical or writing about a "message". He failed, I thought, in *West Side Story*, and he fails in *Tahiti*, which is as shallow as the lives of his couple, but not intentionally so. It has sophistication and all kinds of technique. What good all the technique when the musical materials are second-hand and shoddy? Nor is Paul Bowles' zarzuela, *The Wind Remains* (also M-G-M), much of an improvement; a mélange of *Histoire du Soldat*, jazz, Hispanicisms and whatnot. Peggy Glanville-Hicks' *Letters from Morocco*, on the reverse of this disc, are embarrassingly precious.

After all this, it is a relief to turn to the old master himself. A brilliant *Sacre du Printemps* comes from Markevitch and the Philharmonia (Angel), and we realise anew the vitality of Stravinsky's creative impulse. And a very beautiful *Petrushka* comes from Ansermet and L'Orchestre de la Suisse Romande. London has been keeping Ansermet busy in re-recording sessions, and the Swiss conductor is represented by four discs simultaneously released. In addition to *Petrushka* are Debussy's *Boîte à joujoux* and *Printemps*; Debussy's Nocturnes and Ravel's *Ma Mère l'Oye*; and Ravel's *Rapsodie Espagnole*, Debussy's *La Mer* and *Afternoon of a Faun*. The *Ma Mère l'Oye* performance presents, for the first time on records, I believe, the introduction that Ravel composed when the score was presented as a ballet named *Adélaïde*. It is a rather long and quite lovely piece of writing that uses scraps of material from the five movements of the suite.

Angel has completed its series of the last three Tchaikovsky symphonies with Constantin Silvestri and the Philharmonia. These are the most preposterous readings I have ever run across. They are mannered, rhythmically erratic, egocentric to an unprecedented degree (and they say Stokowski was a prima donna! His innovations were baby stuff alongside of Silvestri's) and altogether a musical misrepresentation. There is some well-played chamber music to take the taste of this away. A sensitive *Trout Quintet* comes from Clifford Curzon and members of the Vienna Octet (London). Westminster has the Parrenin Quartet in Roussel's Quartet in D and Ibert's Quartet in C, two examples of smooth, excellent writing (Ibert throws in some expert contrapuntal passages toward the end of his quartet). From Westminster, too, come graceful and understanding performances of Schumann's two Violin Sonatas, played by Pierre Doukan and Françoise Petit. Decca has released a disc of Wolfgang Schneiderhan and Carl Seemann in three modern works for violin and piano—Hindemith's Sonata in C, Bartók's Violin Sonata No. 2 and the Stravinsky *Duo Concertant*. Schneiderhan is, as his previous discs have demonstrated, an extremely well-schooled violinist. He plays these scores with security, though his Bartók could have more bite. With all of his fluency, Schneiderhan does not impress as a violinist with much imagination or temperament.

Two recent Decca discs are interesting. One is devoted to French music and contains Gounod's Symphony No. 2 in E flat and Bizet's *Jeu d'Enfants* (Markevitch and Lamoureux Orchestra). The other has Reger's Variations and Fugue on a Theme of Mozart and Mozart's *Serenata Notturna* (Karl Boehm and the Berlin Philharmonic). The Gounod passes through Beethoven and Mendelssohn before arriving at something suggestive of the future composer of *Faust*. The second movement has some pretty tunes. As for the Reger, it is unfashionable these days to admit a liking for so overblown a work. Reger sets about building an elaborate series of variations on the innocent theme that opens Mozart's A major Piano



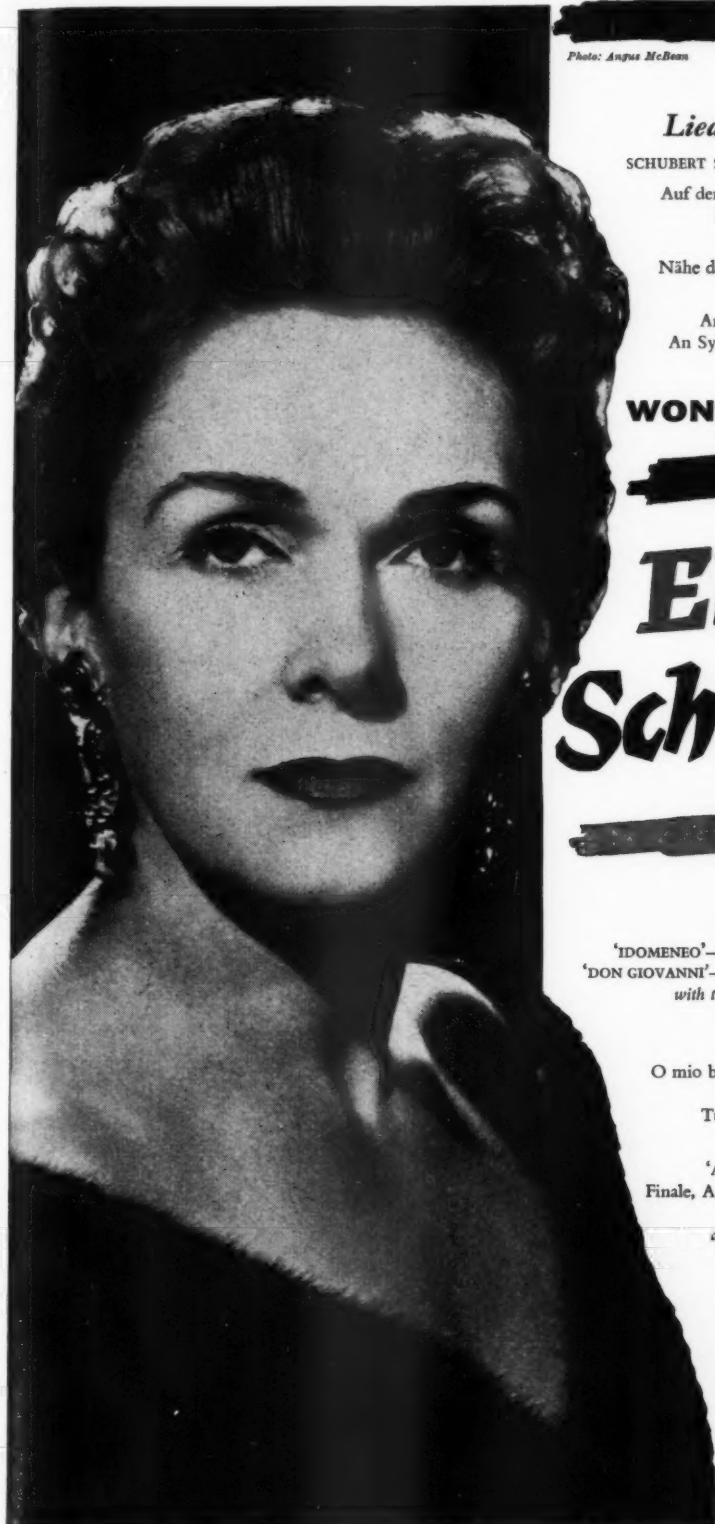


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Sonata. Brahms is the model that is followed; and, as in Brahms, the original theme is often left far behind as the composer gets involved with his ideas. Reger delights in thick instrumentation, in juicy-

sounding chromatic harmonies, in a sometimes saccharine German sentimentalism. Having said all this, I find myself listening entranced whenever I put the disc on the turntable.

## RICHARD FARRELL

1927—1958

By DOUGLAS TERRY\*

**R**ICHARD FARRELL, pianist, was most tragically killed in a motoring accident on May 27th. The death of an artist is doubly horrifying for not only is a human life obliterated, but also those miraculous talents which he has been granted and has assiduously developed. It represents the totality of extinction in its most terrible form. When, in addition, the man possesses human qualities of really genuine charm, humility and innocence, as Farrell did, it will be realized what a terrible

shock his death has been to all who knew him.

I count myself fortunate to have known Richard for nearly two years. He was not an effusive person and my early contacts with him were confined to the professional relationship of making records together: in more recent months he had become a neighbour of mine and I saw a great deal more of him away from the recording studio.

I consider that his talents, both actual and potential, were enormous. They were related, as must always be the case with a really great artist, to an infinite capacity for

work. I was made aware of this when he made his first solo records for us. In six sessions he recorded three twelve-inch LPs of Grieg, Brahms, and Liszt transcriptions, and in addition some Debussy, Granados and Chopin. This did not prevent him sending away one piano when he had finished recording the Liszt transcriptions and starting again on another instrument which he considered more suitable. Further, during the recording, he accepted a last-minute engagement to deputise in a performance at the Festival Hall of Brahms' 2nd Piano Concerto and was most apologetic that this necessitated his leaving the recording studio a little early one day.

There were many other examples of this appetite for work. At Manchester in 1956 he recorded the Grieg and Liszt piano concertos, flying over to do this at 24 hours' notice. On the second day of the session our recording engineer arrived at the Free Trade Hall at 7 a.m. and met Richard. "So you are making an early start too, Mr. Farrell?" "Well, no. Actually I've just finished—I've been practising here since five o'clock". Once I was discussing another pianist with him and telling him of some difficulty we had met because a certain concerto was not in this pianist's repertoire. Richard became quite angry and said that if it was not in his repertoire "he should jolly well learn it".

Like all musicians possessed of exceptional technical ability, there was a danger of assuming that such facility could not be backed up by comparable musicianship. This is a misconception always irritating to me—consider Heifetz, Rubinstein or Solomon—but should anyone think it of Farrell, I would refer them to his Grieg concerto, to his Brahms record and to his Chopin.

Richard fortunately recorded two twelve-inch LPs in April of this year—one of Brahms and the other of Rachmaninov; he did not live to make several short recordings with orchestra which had been planned for June. His records will bear witness to a marvellous talent. At the time of his death he was on the brink of a splendid musical career for he possessed qualities of solid musicianship still surprisingly rare in an apparently overcrowded profession. Nevertheless, I know that Richard's friends will realise that those of us at Pye who knew him, are mourning the loss of Richard Farrell the man, more even than of Richard Farrell, the artist.

### William Mann

We are glad to welcome on our staff of reviewers William Mann, whose name will be familiar to many readers as a broadcaster in *Music Magazine* and other programmes, and a contributor to the Pelican Books, *The Concerto* and *Chamber Music*. He has also written many excellent sleeve notes and provided the recent recording of Carl Orff's opera *Der Mond* with an admirable English translation of the libretto. He is an associate editor of *Opera*. Mr. Mann, who joined the music staff of "The Times" in 1948, has for some considerable time been at work on a critical biography of Richard Strauss.



Flair Photo:

\*Douglas Terry is Classical Artists and Repertoire Manager of Pye Records Ltd.

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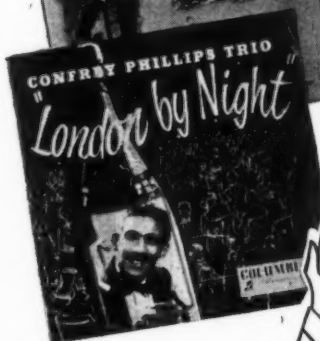
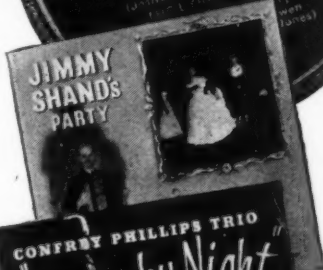
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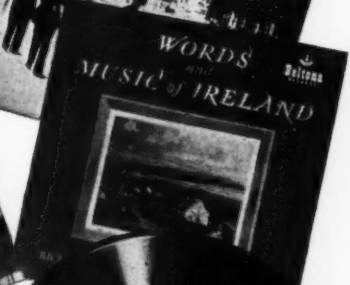
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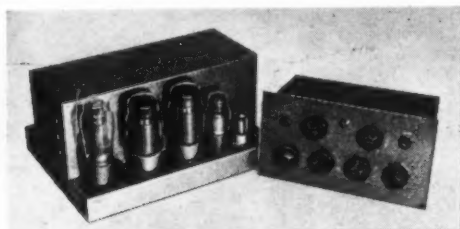
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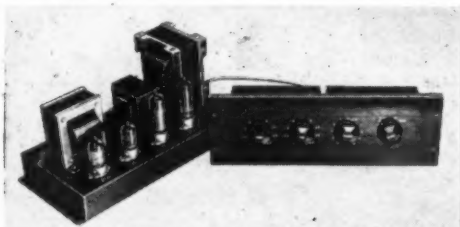
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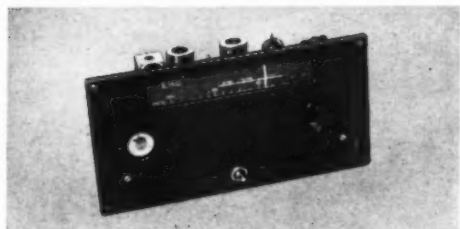
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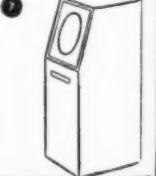
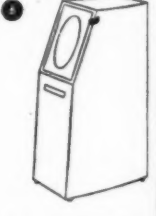
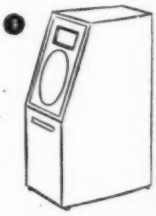
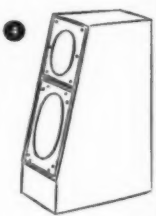
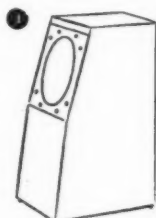
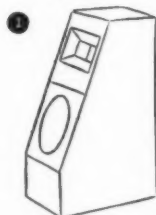
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# ANALYTICAL NOTES AND FIRST REVIEWS

By

ROGER FISKE . TREVOR HARVEY . PHILIP HOPE-WALLACE  
MALCOLM MACDONALD . WILLIAM MANN . JEREMY NOBLE  
ANDREW PORTER . ALEC ROBERTSON . LIONEL SALTER . DENIS STEVENS



## ORCHESTRAL

**AUBER. Overtures:** *The Black Domino; Fra Diavolo. Munich Philharmonic Orchestra* conducted by **Fritz Lehmann.** D.G.G. EPL30203 (7 in., 16s. 8½d.).

These are perfectly competent performances of the two rather faded old overtures, without either of them being given much in the way of sparkle. Much the same could be said of the recording.

But surely music such as this is only worth hearing if it is given precisely that quality. I have called the overtures "faded", but I can imagine performances by a more creative conductor which might delight me, by the sort of interpreter who by his art can turn dull material into something momentarily entrancing. (Readers will scarcely fail to think of one conductor who can do this.)

As it is, I listened—but I doubt if I shall ever want to put the record on again. T.H.

**BEETHOVEN. Piano Concerto No. 3 in C minor, Op. 37. Piano Sonata No. 22 in F major, Op. 54. Solomon (piano), Philharmonia Orchestra** conducted by **Herbert Menges.** H.M.V. ALP1546 (12 in., 41s. 8½d.).

This is an extraordinarily satisfying performance of the Concerto. Solomon chooses a fairly broad tempo for the first movement and one that seems to me to be precisely right, especially as, whatever his subtleties of mood and speed, he never lets it lose momentum. There is, indeed, an absolutely sure sense of direction in this masterly playing. Masterly playing it is, too, all through, with the shaping of every phrase the result of long experience, thought and depth of feeling. Other pianists might give more sheer glitter to the finale but Solomon's rhythmic and controlled playing is enough to make it fit into his conception of the work as a whole.

Unexpectedly, he does not play Beethoven's cadenza in the first movement but one by Clara Schumann. It is a good one, developed well from the material and keeping very reasonably to the right style and I don't think many will complain of this choice.

As to the orchestral contribution, Herbert Menges is admirable, perfectly judging his opening section in tempo and manner to suit the soloist's conception and accompanying deftly throughout. The recorded sound seems excellent to me.

I have no hesitation in recommending this very strongly as a thoroughly fine performance and, indeed, it has the extra virtue (over some others) of having none of those mannerisms that can become so tiresome on repeated playings of a gramophone record. But should you imagine that that comment suggests any dullness, you will be misunderstanding me. This is the playing of a Master.

In addition you have the comparatively little-known F major Sonata, Op. 54, with its two elusive movements beautifully played. The style and rhythm with which Solomon plays the opening *In tempo d'un Menuetto* is matched by the controlled fluency of the ensuing, almost étude-like, finale.

Altogether, in fact, a deeply satisfying record—and I think there is no better one of the Concerto. T.H.

**BRAHMS. Symphony No. 2 in D major, Op. 73. Berlin Philharmonic Orchestra** conducted by **Rudolf Kempe.** H.M.V. ALP1386 (12 in., 41s. 8½d.).

N.B.C. S.O., Toscanini  
Vienna P.O., Schuricht  
Concertgebouw, Beinum  
N.Y. P.O., Walter  
P.P.O., Boult  
Philh., Karajan  
Berlin P.O., Boehm  
L.S.O., Kubelik

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(4/56) ABL3095  
(8/58) NCL10001  
(11/57) 33CX1355  
(11/57) DGM18860  
(1/58) LXT5339

The leaves at Vallombrosa have nothing on the considerable recorded versions of Brahms's symphonies. Six of the above listed versions are strongly recommendable, and so is the new one by Kempe. The sound is as vivid and beautiful as that of Karajan or Böhm. The Berlin strings have a lovely suavity of tone, particularly striking in II, and all the woodwind playing comes over with lively character. It is a rounder and slightly warmer sound than that of the same orchestra in the D.G.G. version, though the differences are slender since both are excellent recordings. Kempe is a first-rate purveyor of symphonic structures, as his Wagner conducting shows; he can convey strong, keen emotion, and impose his will on a virtuoso orchestra. Readers will associate him with Wagner and Strauss rather than Brahms; but when I interviewed him about a year ago and asked if these opera composers were special favourites of his, he said that his real favourite and special study was Brahms.

Well, here is proof of it. A sober but warm reading, rich in detailed understanding, particularly illuminating in balance of contrapuntal textures and counter themes—you hear a lot in this performance that you only knew before from looking at the score or playing it on the piano, because in most orchestral performances the details in question are subordinated to the tune and the basic harmony. All the music is well paced and rhythmically articulated, so that, although it isn't as exciting as Karajan, say, nor as mellow as Walter, the performance is completely natural and sensible as well as full of feeling and stylistic grasp.

The last four recordings have all left the symphony by itself on one record, though Walter and Böhm (neither of them rapid performances) found room for a fill-up. If you go for one of these bargains, the choice of fill-up may direct you; in point of interpretation Boult's is rather cautious and pernickety, uncharacteristic of the reading that he gives in concerts which I have always thought magnificent; Walter's yields golden rewards. Of the others, the glamorous Karajan, the expansive Böhm and this new one are all worth considering at top level, though the ultimate choice is a matter of taste. W.M.

**BELLINI. Norma:** Overture.

**VERDI. Otello:** Ballet Music. **Bamberg Symphony Orchestra** conducted by **Fritz Lehmann.** D.G.G. EPL30016 (7 in., 16s. 8½d.).

The ballet music that Verdi wrote for the 1894 production of *Otello* in Paris has the distinction of being his last composition for the theatre—two years later than *Falstaff*—and for that reason alone it is pleasant to have it available on a record. To modern ears it might seem little short of blasphemous to introduce this brief suite of "characteristic" dances, with their pseudo-oriental colouring, into the third act of Verdi's tragic masterpiece as an entertainment for the Venetian ambassador, but in themselves they are charming, and beautifully orchestrated. The overture to *Norma*, on the other hand, simply doesn't stand by itself out of context; it is a mere pot-pourri of themes, loosely strung together and with no satisfactory end to it. A better coupling would have been some of the ballet music from other Verdi operas that we rarely hear, such as *Don Carlos* or *Macbeth*. Performance and recording are both very good. J.N.

**BRAHMS. Concerto in A minor for violin and 'cello, Op. 102. Mischa Mischakoff (violin), Frank Miller ('cello), N.B.C. Symphony Orchestra** conducted by **Arturo Toscanini.** R.C.A. RB16066 (12 in., 39s. 11½d.).

de Vito, Baldovino, Philh., Schwarz  
Fournier, Janigro, V. Op., Scherchen  
(10/53) BLP1028  
(8/54) WLP20019  
Stern, Rose, N.Y.P.O., Walter  
(8/56) ABL3150  
D. Oistrakh, P. Fournier, Philh., Galliera  
(11/57) 33CX1487

This record was made from a broadcast given by Toscanini in 1948, and the quality of the sound would rule it out of consideration for anyone in search primarily of tonal beauty or realism; it is harsh and con-

stricted, and the soloists are balanced uncomfortably close to the microphone. Nevertheless one can hear, I think, that this is an extremely distinguished performance—lacking a little of Walter's warmth, as one might expect, but making up for it with sheer fire and accuracy. Mischakoff and Miller were the leaders of their respective departments in the N.B.C. orchestra at the time this recording was made, and this perhaps goes some way to explaining the remarkable integrity of the performance. As I had occasion to remark when reviewing the Oistrakh-Fournier version, this is a work that needs a very firm hand to direct it; with two soloists each trying to assert his own personality it is essential to have a conductor who can subordinate them to the over-all development of the work and compel them to play as part of the orchestra. This Toscanini was eminently qualified to do, and the result is a performance of breathtaking vigour. If it is in the last analysis also rather an unsympathetic one this is simply because Toscanini was temperamentally incapable of reproducing Brahms's personal accent, of giving the music that warmth that I have drawn attention to in Walter's recording. And of course this lack of warmth is emphasised by the quality of the sound; modern recording techniques would probably have given us a more favourable impression. If you approach this record, then, as a straight competitor with the Philips or Columbia versions you will probably be disappointed, but regard it as a "great recording of the century" and its merits will emerge. Recommended for connoisseurs, both of Brahms and of Toscanini. J.N.

**BRAHMS. Piano Concerto No. 2 in B flat major, Op. 83. Clifford Curzon (piano). Vienna Philharmonic Orchestra conducted by Hans Knappertsbusch. Decca LXT5434 (12 in., 39s. 11d.).**

Backhaus, V.P.O., Schuricht (10/52) (R) LXT5365  
Rubinstein, Boston S.O., Munch (5/54) ALP1123  
Aeschbacher, Berlin P.O., Kempen

Uninsky, Hague P.O., Otterloo (4/56) DGM18024  
Serkin, Philadelphia, Ormandy (9/57) SBL5208  
Serkin, Philadelphia, Ormandy (12/57) ABL3170

Before passing on the new record, a word about two of the old ones. From New South Wales, the Editor has received several letters protesting, in polite but very positive terms, about my enthusiastic review of the Serkin performance of this concerto. It seems that in this Australian state there is a special enthusiasm for the Backhaus performance; listening-parties have been formed to compare it with the new Serkin, and the universal conclusion has been how wrong-headed A.P. must be to prefer Serkin. Well, first let me make it clear that when, for example, Mr. B. Quigley of Sydney writes that Backhaus's "is not the athletic approach but that of the dedicated musician intent upon understanding the work from within and who combines warmth and lyricism with a magisterial authority", I agree with him all the way—indeed this must be plain from all that I have written about the Decca recording in these pages. But still, after living for six months now with both versions, I must persist in my possibly

wrong-headed preference for the Serkin. This is an athletic performance: I believe it to be "dedicated" as well; and find a sense of adventure, a boldness and excitement, that I have indeed now begun to miss in Backhaus's warm, lyrical and indeed magisterial interpretation. I would not, however, wish to be without the Backhaus in my collection. Unrepentant, though well able to see what these correspondents object to in Serkin's reading, I must leave intending purchasers to decide the issue for themselves, and pass on the newest version.

This could certainly not be described as "athletic". Knappertsbusch, the conductor, has conceived it in broad, spacious terms, with what some might describe as "relaxed strength", and others just as over-much relaxation. One of the finest live performances of the B flat Concerto I have ever enjoyed had Clifford Curzon as soloist and Beecham as conductor. Would, that the combination could be perpetuated on record! For, although Curzon plays and interprets in his accustomed fine style such shortcomings as he has, and as Knappertsbusch has, are complementary. The pianist sometimes loses the impetus and drive of the composition through appearing to meditate, to lose himself in reflection, to play this virile work as if it belonged to the world of the late piano works which can indeed be fittingly interpreted as "musings overheard". Knappertsbusch, for his part, seldom misses an opportunity to broaden the tempo. I think that the *appassionato* of the Scherzo indication, *allegro appassionato*, is almost lost when the second theme (*tranquillo e dolce*) is slackened in rhythm, and when a very big *rallentando* (Brahms has not marked even a little one) covers the closing pages of this section, before the repeat. On the other hand this approach to the Andante can bring its reward. The F sharp major passages, when so slow and whispered, becomes extraordinarily tense and mysterious. But I prefer the trills, a few pages earlier, to sound like energy released (Backhaus and Serkin agree in this: Curzon treats them more as decoration). The Finale is certainly winning and artful, but here, as in the first movement—generally, in fact—I feel that the performers have dared too great a degree of relaxation. In sum, I would describe this as a deeply interesting, and indeed notable, performance, but one that loses some of the heroic quality of the concerto.

The recorded string tone is the best of any version. The earlier Decca, as L.S. remarked, is a shade plummy; and the Philips (which I have heard now in different surroundings) has a touch of hardness, even wiriness, that was not apparent in the more flattering acoustic in which I initially heard it for review. On the other hand the new Decca is not ideal either. The piano sometimes sounds shallow, and even tinkly (the *sotto voce* octaves, for example, at bar 216ff. of the Scherzo); and sometimes the strings outweigh the wind (e.g. in their antiphonal exchanges in the finale).

Forgive the constant first person singular of this notice. The Australians have chided me for being dogmatic, so I have splashed the saving "I feel", "I think", here.

But of course the personal *I*, the editorial *we*, or the indefinite *one*, cannot perpetually be invoked: and any regular reader of criticism must know by now that, if only for the sake of readability, opinion must often take the form of statement. A.P.

**BRIXI. Organ Concerto No. 1 in F major. Miroslav Kampelsheimer (organ). Prague Symphony Orchestra conducted by Ladislav Sip.**

**HANDEL. Organ Concerto, Op. 4, No. 4. Jiri Reinberger (organ). Prague Chamber Orchestra conducted by Vaclav Neumann. Supraphon LPV289 (12 in., 41s. 9d.).**

F. X. Brixi (1732-1771) was one of the few Czech composers of his day who was not lured away from home to join the famous Mannheim orchestra under his fellow-countryman, Stamitz. He seems to have stayed in Prague as Kapellmeister at the St. Vitus Cathedral, for which he wrote a great deal of choral music. His two organ concertos are roughly contemporary with the piano concertos of J. C. Bach and similar in form; in other words, the orchestra is used in a Mozartean rather than a Handelian way. But, on the evidence of this example, Brixi lacked the musical feeling and lyricism that made J. C. Bach's music so congenial to Mozart, and I must report that his organ concerto in F, though formally interesting, is a rather dull piece of music. I have not been able to find a copy of it, but the performance, on an attractively squeaky Baroque organ, seemed exemplary.

The Handel concerto on the other side is the well-known one in F, though I doubt whether it is equally well-known in Czechoslovakia, for the performance is somewhat spoilt by the tempo of the Andante, the middle movement. At ten seconds to the bar, this sounds far too slow and the cadenza to the first movement seemed equally at odds with the true Handelian style. There is some spirited playing in the outside movements, but I think we do this sort of music better in this country. R.F.

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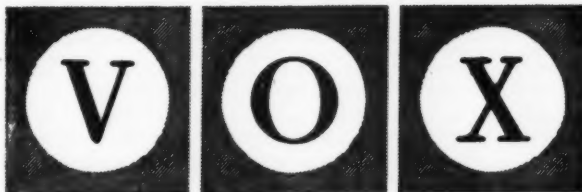
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**DEBUSSY. Nocturnes.**

**RAVEL. Ma Mère l'Oye. L'Orchestre de la Suisse Romande** conducted by **Ernest Ansermet. Decca LXT5426** (12 in., 39s. 11½d.).

Ansermet recorded these same works with the same orchestra in 1952 (differently coupled). Decca presumably feel they can now do better, and certainly these magical performances are splendidly reproduced. Sensitive touches abound, and the conductor's grasp of this music is completely matured. He even feels he can rescore parts of *Sirènes*, the choral finale of *Nocturnes*, allowing the oboes to take over the tune from the sopranos on page 101, and the voices to take over from the clarinets seven pages later; perhaps these changes were sanctioned by the composer. Parts of this movement seem to pre-echo Delius's vocal writing, notably in *Sea-Drift*. The *Mother Goose* Suite on the other side has been lengthened by the inclusion of two of the six pieces Ravel added later when the suite was made into a ballet. The prelude, with its misty quotations from tunes familiar in the suite is delightful, but I found the *Spinning Wheel Dance* curiously flat; it derives all too obviously from Bizet's *La Toupie* and quite fails to capture the latter's vitality. In *Petit Poucet* ensemble between strings and woodwind faltered here and there, probably because Ansermet is attempting rubato effects of greater subtlety than is usually expected of an orchestra; the music is rather more anguished and less coolly melancholy than usual. In *La Belle et la Bête* the double bassoon which represents the Beast (should not the sleeve note have mentioned this?) sounds a shade out of tune; but one has to search for such tiny imperfections, while the beauty of the playing is everywhere apparent. The picture of an irate-looking goose on the sleeve struck me as rather humourless; for everything that matters, this disc is much to be recommended. R.F.

**DEBUSSY. (a) La Mer.****RAVEL. (b) Rapsodie Espagnole.**

**Czech Philharmonic Orchestra**

conducted by (a) **Roger Désormière,**

(b) **Constantin Silvestri. Supraphon LPV210** (12 in., 39s. 11½d.).

These are mildly interesting but somewhat unmagical performances, and they are not especially well recorded. As far as *La Mer* is concerned this is not altogether surprising, for this version was originally issued in 1953 and must have been made a good deal earlier. Silvestri's *Rapsodie espagnole* seems to be new, and the orchestra sound more at home in it. But a microphone close to the wind destroys much of the realism, exciting though some of the effects are. The Habanera receives an extraordinary performance, utterly unlike what we are used to this end of Europe; the Spanish languor quite escapes the orchestra. Yet in an odd way the result is far from a failure; Silvestri is a conductor of imagination, even though he often seems to be imagining something quite different from what the composer had in mind. In the finale there are places where the players are clearly struggling for their notes. R.F.

**DELIUS. Brigg Fair—An English Rhapsody. A Song before Sunrise. Marche-caprice. On hearing the First Cuckoo in Spring. Summer night on the River. Sleigh ride. Intermezzo** from "Fennimore and Gerda". **Royal Philharmonic Orchestra** conducted by **Sir Thomas Beecham, Bart., C.H. H.M.V. ALP1586** (12 in., 41s. 8½d.).

Delius conducted by Sir Thomas is wine that needs no bush and for Delius lovers I only have to say that this record will fulfil all expectations. It is conducted with all Sir Thomas's orchestral wizardry and marvellous sympathy with this composer's music, the Royal Philharmonic Orchestra play beautifully and the recording is excellent. One could find small faults—perhaps that the woodwind is sometimes too close up—but there is nothing that can seriously spoil one's enjoyment in such lovely performances.

*Brigg Fair* is, of course, the prize and most beautifully it is played. But I had no less pleasure from *A Song before Sunrise* in which the strings capture the mood of elation so wonderfully. Why is this little masterpiece played so infrequently in comparison with the *Cuckoo*? It seems to me to be no less perfect and the freshness of its inspiration is irresistible.

As to the *Fennimore and Gerda Intermezzo*, I can only say that its performance is equally as beautiful as that which Sir Thomas gave for the old Delius Society, than which no praise could be greater. Now we have it with all the advantages of LP, while the oboe playing, no doubt by Terence MacDonagh, is at least the equal of Goossens's on the old record.

The *Sleigh Ride* will be new to most listeners. It is the other of the two pieces dating from 1888 of which the *Marche-caprice* (on the reverse side of this disc) makes the pair. Most of it is almost laughably commonplace, but its middle section does just suggest the characteristic Delius that was to come. Without doubt, this is a record to treasure. T.H.

**DVORAK. 'Cello Concerto in B minor, Op. 104. Mstislav Rostropovitch**

('cello), **Royal Philharmonic**

**Orchestra** conducted by **Sir Adrian**

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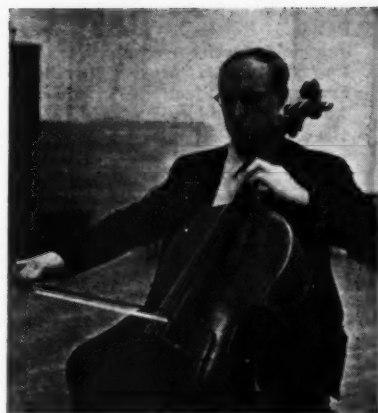
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This is a most fascinating performance and, good as the best of its recorded predecessors are (and even though there may be a few reservations about this one), it is surely the one for any library. The playing, to begin with, is of wonderful technical control, varying from the utmost virtuosity—how easy the most difficult passages sound—to passages of the deepest poetry. No other 'cellist shows so wide a range in this work. There is just one moment, a couple of bars in the first movement, where the playing is a trifle sour, but Rostropovitch recovers immediately and he is otherwise masterly throughout.



Mstislav Rostropovich (E.M.I. Photo)

But it is in the second and third movements that this soloist plays with a poetry and insight rarely heard, even in this most poetical of concertos. Every phrase is beautifully shaped—even a simple arpeggio is moving to hear—but, above all, it is the ravishingly quiet playing that so distinguishes this performance. At times he almost seems to be playing to himself, with us as unseen, privileged listeners to Dvořák's own genius. And this mood is carried from the slow movement into some episodes of the finale which here acquires a depth of feeling that I had never suspected before.

If the first movement is a little less successful it is perhaps because the rapport between soloist and conductor has not yet been quite established. Sir Adrian sets out with an exceedingly forthright exposition of the opening orchestral bars, as if he knows how 'cellists love to hang about in this movement and, for his part, he is determined at anyrate to start the work off at the speeds Dvořák suggested. But Rostropovich, as it turns out, is determined to take his time and the partnership is here not entirely satisfactory. But thereafter conductor and soloist are completely at one, and no praise can be too high for Sir Adrian's accompaniment and for the orchestral soloists' sensitiveness to what the 'cellist is doing.

The general sound of the disc is very good, though there are some oddities of balance. We complain so often that woodwind have been artificially brought forward that it seems almost ungracious to say that here they are sometimes too far away—but they sometimes are. And was it intentional, I wonder, to have so reticent a clarinet at the start of the slow movement (and later, too)? Sometimes the bassoons are even louder than the tune, and I cannot feel that this balance is a success. And there is another, and most important, spot in the finale where the oboe, which should be balanced in duet with the soloist, is almost inaudible.

However, these are small things in comparison with the utter poetry of the performance captured on this record, small enough for me, for one, to give it pride of place among all its earlier rivals. This is playing of wonderful beauty. T.H.

**FALLA. The Three-Cornered Hat—Ballet.** Consuelo Rubio (mezzo-soprano), **Orchestre National de La Radiodiffusion-Télévision Française** conducted by **Eduardo Toldra**. Columbia 33CX1551 (12 in., 4ls. 8½d.).

Swiss, Ansermet

(9/52) (R) LXT5857

I know nothing of the conductor on this disc, Eduardo Toldra, except that he obviously knows his job. This record has to compete with one of the best of Decca's "Top Fifty", and there's surprisingly little in it. Generally speaking, Toldra is more dramatic than Ansermet and less lyrical, and this difference is apparent in the opening soprano solo where, on the new disc, the soloist is more intense and the "Ole's" of the crowd snap like pistol shots. Consuelo Rubio's first record, by the way, was the *Goyescas* disc of last year, opera version; she has a fine voice, though I would like one day to hear the two solos in Falla's ballet sung by someone with the hard peasant quality that helps to make *canta hondo* so attractive. After the opening solo, the music is scrappy, and neither conductor can hold our interest without the action until the Dance of the Miller's Wife brings things to life. Perhaps Toldra takes this a shade fast, but it is very good. The nocturnal interlude is most expressive, and in Act 2 he gives a whipcord performance of the famous Miller's Dance. I found this second act for the most part much less familiar. It contains a brilliant imitation of a cuckoo clock, a stylised dance for the Corregidor (to which Ansermet brings more charm), and a quotation from Beethoven's Fifth Symphony when someone (Fate?) knocks at the door, none the less delightful for having been forestalled by Ethel Smyth in her opera *The Boatswain's Mate*. The finale does not quite come off on the new disc. There seems to have been some cutting back of the volume control, with the result that Falla's climax misses some of its force. The end is better managed on the Ansermet record. This apart, the quality on the new disc is very good indeed, while the playing has plenty of style and much of it sounds slick and exciting. A most enjoyable record. R.F.

**GLUCK. Iphigenia in Aulis: Overture. Orpheus and Eurydice: Dance of the Furies and Dance of the Blessed Spirits.** **Munich Philharmonic Orchestra** conducted by **Artur Rother**. D.G.G. DG17062 (10 in., 30s. 11d.).

The Germans suffer from the fact that they have held Gluck in more constant regard than other nations. Because he has been more frequently played there than elsewhere a tradition of performance has grown up which unfortunately reflects all too clearly Wagnerian and post-Wagnerian ideas of what eighteenth-century music should sound like. Although the playing on this disc is musical and technically accomplished (and excellently recorded), the slow tempi and the lack of pointed phrasing make it almost unenjoyably stodgy listening to my ears. However Gluck is still far too little known in this country, and it is

good to be able to make the acquaintance of his music even in this Wagnerian guise. (It is the Wagner version of the overture that is used here, and the excerpts from *Orpheus* have been reorchestrated by Dörfel.) J.N.

**GRIEG. Symphonic Dances, Op. 64. Peer Gynt Suite No. 1, Op. 46. Elegiac Melodies, Op. 34. Hallé Orchestra** conducted by **Sir John Barbirolli**. Pye GCL30126 (12 in., 39s. 11½d.).

The recording of the pieces on this disc is absolutely first-rate—clear without being hard, and realistically balanced. The Hallé Orchestra, moreover, play this music as if they really enjoyed it, as I've no doubt they do, and my only complaint would be that Barbirolli sometimes fails to get a sustained legato from his violins where the music seems to demand it. Otherwise it would be difficult to fault this disc. Thoroughly recommended. J.N.

**HARTMANN. Symphony No. 6 (1953). Radio Symphony Orchestra of Berlin** conducted by **Ferenc Fricsay**. D.G.G. DG16401 (10 in., 30s. 11d.).

There are intellectual symphonies, and emotional symphonies: now, as ever. Karl Amadeus Hartmann writes the second type; all his music is vivid in sound and passionate in feeling, though by no means easy to grasp. He builds carefully, but because of that he isn't afraid to put all the goods in the shop window and make a frontal attack on the potential customer. There's plenty to catch the ear at first acquaintance—too much sometimes, and the first movement of this sixth symphony is an example—but gradually the colours and melodic lines and nervous, intertwined rhythms begin to cohere, and a shape materialises, and you begin to realise that, after all, there is a method behind the whirlpool of sound and emotion that you've been trying to sort out. Then you really can begin to listen to the music and determine its quality.

We don't hear much of Hartmann's music over here; the fourth symphony used to be available on LP, but no more. This newer symphony by the most prolific of major living German symphonists is a valuable acquisition for the contemporary music discography. It consists of two movements, the first an Adagio typical of the description given above, richly emotional, steadily growing in space and tension, all the colours of the rainbow, in fact a regular bran-tub. It's virtuoso orchestral music, and so fair game for Ferenc Fricsay and the Berlin Radio Orchestra who play it with roaring panache, and are marvellously recorded. But although the surface impression is strongly attractive and communicative as is a great actor speaking in a tongue unfamiliar to you, the detail is bewildering in its profusion; you can't see the workings of the clock for the brightness of the jewels in it. The miniature score (Schott, 14s.) is a help here, after a time; at a first hearing you may miss the impact in finding your way about the instrumental counter-

point, but after about the third time the eye helps the ear to sort it all out, and a vision is built up of a glorious world of sound and structure.

This is the weightier of the movements. The other consists of three fugues, three aspects of a basic fugal theme, energetic and ebulliently rhythmical, again scored with immense brilliance. The activity in the whole piece is so exhausting that it is able to drive away a suspicion that after several months of living with this symphony the sheer generosity of invention might prove stultifying to the appreciation. But there's no doubt that, while you're getting to know the symphony, its strength of character and refusal to acknowledge ascetic principles of construction, and its intense *joie de vivre*, are extraordinarily exhilarating. W.M.

**HAYDN. Symphonies. No. 88 in G major: No. 104 in D major. Cleveland Symphony Orchestra** conducted by **George Szell**. Fontana CFL1014 (12 in., 4ls. 9d.).

These are lively, straightforward performances, with the sort of approach that is highly successful in, say, the Minuet and Finale of No. 88, but which at other moments does not go deep enough below the surface. Listen to Kempe's reading of the slow movement of No. 104 (especially to that wonderful passage for strings alone, fairly near the end) and you will find a beauty which Szell makes no attempt to discover.

But the main fault that I find with this latest Haydn disc is that the string body is far too heavy. There is no lack of neatness (indeed, the Cleveland players are as skilful and well-drilled as they could possibly be), and though a good deal of Haydn's woodwind orchestration is lost, it isn't even that that makes me unenthusiastic. It is simply that the sheer weight of string sound is too much for Haydn, however brilliantly and lightly the players may in fact play. On this point, compare Rosbaud's account of No. 104.

The recording has a good sound and does what it can to let us hear some woodwind (though often scarcely adequately), but the production as a whole does not compete with the best performances of these symphonies to be had. For No. 88 the recommendation is Münchinger on Decca LXT5040 (with Haydn No. 101, or available on its own on LW5280). Of No. 104 there are two lovely recorded performances, both of which should be heard, for they are considerably different in conception—Rosbaud on DGM18363 (with Haydn No. 92) and Kempe on H.M.V. ALP1471 (with Mozart No. 34).

I should add, however, that this Szell disc is the only one which couples these particular two symphonies together. T.H.

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**Partita: 'Nun lasst uns Gott dem Herren'**  
Prelude and Fugue, F major  
Prelude and Fugue, D minor

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**Fantasia: 'Nun komm der Heiden Heiland' (No. 4)**  
Prelude and Fugue, E minor (No. 3)  
Hans Heintze at the Organ of St. Johannis in  
Lüneburg  
APM 14081

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**MENDELSSOHN. Symphony No. 3 in A minor, Op. 56, "Scotch".** **Barnberg Symphony Orchestra** conducted by **Ferdinand Leitner**. D.G.G. DGM18207 (12 in., 41s. 9d.).

L.S.O., Solti (3/53) LXT2788  
Vienna S.O., Klemperer (4/53) PL7080  
ABC Sydney S.O., Goossens (7/54) BLP1046  
Israel P.O., Kletzki (4/55) 38CX1219  
N.Y.P.O., Mitropoulos (4/56) ABL3082  
R.P.O., Previtali (5/58) ALP1609

The Scottish Symphony has been A.P.'s pigeon until now, and his recommendation of late was Columbia/Kletzki. I am fairly clear that Klemperer's reading is the most perceptive in phrase and tempo and style; he is the conductor who makes the slow introduction to I sound most convincing, and who builds up the coda of the finale so that it sounds noble but essentially Mendelssohnian and nothing else. The Vox recording is now sounding pretty antique, so that this recommendation is a minority one, for non hi-fi collectors. A.P. agreed with this, when I asked him, adding that Kletzki was the good bargain for coupling and sound and general level of performance; to which I would only add that though the slow movement is beautifully done, the rest seems rather out of style. But this means that I favour a more classical approach to Mendelssohn, and on that showing Previtali scores well. The bargain Philips issue is a propaganda reading, designed for people who don't like Mendelssohn but think they ought to hear this frosty stuff occasionally, and will almost stand it so long as it's hotly up and made to sound lush or brilliant. There are other ways of liking the Scotch, and one or two of them are mine.

Leitner's performance doesn't detract from the issue much. The sound is rather narrow, lacking the air that we need to inhale from the Scottish breezes which blow so strongly in II. The orchestral playing is quite good, not as round as those of the three Philharmonic Orchestras listed above, but with a tang of a pleasantly individual kind to it. The first Allegro emerges rather dark and anxious in feeling, the Scherzo and slow movement curiously prim—in the manner that people used to think characteristic of Mendelssohn, which is why they decried his mature music. The breezes are felt in IV but they are in the recording, not the performance which is heavy. If you want the most eloquent performance and aren't fussed about recorded sound, take Vox; better sound, Columbia, though if you like a poised, Schubertian Mendelssohn, remember Previtali. I liked the H.M.V./Goossens a good deal, and it's economically presented, but the performance doesn't stay in the mind as gratefully as these others. W.M.

**MAHLER. Symphony No. 4 in G major.** **Emmy Loose** (soprano), **Philharmonia Orchestra** conducted by **Paul Kletzki**. Columbia 33CX1541 (12 in., 41s. 8½d.).

Ritchie, Concertgebouw, Beinum (10/52) LXT2718  
Halban, N.Y.P.O., Walter (8/53) NBL5038  
Schlemm, Dresden St., Ludwig (1/58) DGM18859

The fourth symphony is probably Mahler's most approachable and at the same time characteristic; the serene beauty and diversity of the Adagio are typical of all

that was most moving in his lyrical art, and the sleighbell music and the scherzo with its sinister violin solo are other essential elements in his world of feeling. Mahlerites would probably agree that there are more precious things in the later symphonies, but this earlier, less neurotic symphony remains deeply satisfying.

Four recordings of it: and each of them seriously considerable. Which to have? Bruno Walter's has a special authority, inherited from the true source; its drawbacks are that the sound is not as vivid and wide-ranged as those of the two latest versions (this is not an objection that will trouble pure musicians, for it is by no means disturbing in its latest pressings), and that the soprano is much too mature and feminine—a noisy mother rather than a child in heaven. The soprano only sings in the last movement, but her song is a summation of the work, and it is vitally important to the total effect. Beinum's version is straightforward, and Margaret Ritchie more suitable, though still not perfectly satisfactory either in feeling or enunciation. R.F. preferred Ludwig's version, on the whole; it is judged with consummate taste, and all Mahler's careful detail emerges most clearly. His flowing tempo for the third movement accords with Mahler's final, unpublished recension of the symphony (the details are expounded by Erwin Stein in his book *Orpheus in New Guises*); the climax in this movement is overwhelming; the soprano is very acceptable.

But Kletzki's version is extremely impressive too, and he has the best soprano of all: Emmy Loose treats the song tenderly, most musically, and with exactly the right kind of voice (certain touches sound to have been inherited from Elisabeth Schumann's memorable performance). This is the most satisfying fourth movement of the four versions, despite two small lapses around figure 13. The sound of the recording is good and rangy, less round but more athletic than that of the D.G.G. disc. Kletzki doesn't make as much of the fine nuances in the first movement, but the vivid timbres in the development of I and in II are brilliantly contrasted and recessed. He takes the slow, Walterian view of III, and moulds it eloquently. If I prefer the D.G.G. it's for the overall view of the symphony which is more sharply in perspective, but in feeling and momentary presence Kletzki is hard to excel. W.M.

**KABALEVSKY. (a) Piano Concerto No. 3. Emil Gilels** (piano).

**RAKOV. (b) Violin Concerto. Igor Oistrakh** (violin). **Radio Symphony Orchestra of the U.S.S.R.** conducted by (a) **Dimitri Kabalevsky** and (b) **Nicolas Rakov**. Parlophone PMA1039 (12 in., 41s. 8½d.).

Russian recording was not so long ago a byword for remote, gritty sound, but this Parlophone disc, part of a series called Recordings from the U.S.S.R., is something like; indeed the sound of the violin concerto is fairly hi-fi, clean and round, unfussy and with a decent range of orchestral timbres—to complain that the solo violin is too

forwardly placed puts the record into line with the majority of western recordings.

Nicholas Rakov is a composer unknown in Grove, Scholes, R. A. Leonard, etc., etc., but I found him at last in WERM; he was born in 1908, and has had several works recorded including this concerto in E (by father Oistrakh) and some 'cello pieces in which the soloist is the very fine artist Knushevitsky, who played in London recently. The sleeve note of the new record doesn't tell us much about him either, so that I'm obliged to let him speak through his music. In the last war we would have called it a utility violin concerto: it goes through all the accepted motions, but leaves scarcely a wrack behind. By Tchaikovsky out of Bruch, a sibling of the Walton violin concerto (but more conventional and duller, though hardly less pretty), it is one of those sensuous charmer concertos. There is a motto theme, 100 per cent recognisable at each appearance, and many long, lyrical melodies, and lots of bravura. The key and the first melody remind you of Mendelssohn's concerto (perhaps of Bartók too, a little); there are some fanciful orchestral effects in the scoring, particularly in the accompanied cadenza just before the recapitulation of I. You can listen to it with pleasure, I suspect, on a warm sunny evening after a good dinner, not least because Igor Oistrakh plays it most beautifully. In this line of second-rate modern concertos I much prefer the one by Miklos Rosza which Heifetz recorded for us not long ago.

Note that the composer conducts, as he does on the other side. Kabalevsky's concerto is a good deal more primitive by intention, indebted (perhaps by chance) to the Parisian *café concert* school of the Twenties (I and III main themes), but also to Balakirev (in the slow movement) and Rachmaninov *passim*, especially the Rachmaninov of the D minor piano concerto—a good model, it should be added. Gilels plays it with the conviction and persuasiveness that it needs, but he can't make it into the best Kabalevsky. The acoustic of the record is cramped, and the piano tone rather brittle; additional treble is helpful for much of the time. W.M.

**MOZART. Symphony No. 41 in C major, K.551, "Jupiter". Twelve Minuets, K.568.** **London Mozart Players** conducted by **Harry Blech**. H.M.V. CLP1181 (12 in., 35s. 10d.).

Harry Blech takes a very brisk view of the outer movements of the *Jupiter*—one which emphasises the power of the music but sometimes obscures the finer points of rhythm and phrasing. Of course one doesn't want a meltingly feminine approach in this one of all Mozart's symphonies, but nevertheless I feel that this performance, good as it is, rather lacks elegance. With tempi just a shade slower Mr. Blech and his players would have been able to point the details of both the outer movements—details which, as it is, tend to get lost in the heat of the moment. The recording may also be partly to blame for this impression, for lower strings and timpani are less well



defined than usual and the woodwind are not as clear as one might expect in an orchestra of this size.

The recording sounds more satisfactory on the side containing the minuets, a set written for the Christmas Eve ball in the Redoutensaal in the same year as the *Jupiter*. This is splendid dance-music—full of melodic invention, and surprisingly elaborately orchestrated—but once again I felt that a little more finesse would have made it easier to listen to a string of twelve minuets on end.

While this is not, to me, the most satisfying available version of the *Jupiter*, it is very far from being the worst. The Twelve Minuets of K.568 don't appear to be otherwise available, and the price is lower than that of any other 12-inch version of the symphony. Altogether there is a good deal to be said for this record. J.N.

**MOZART. Clarinet Concerto in A major, K.622. Bram de Wilde** (clarinet). **Concerto for Flute, Harp and Orchestra in C major, K.299. Hubert Barwahser** (flute), **Phia Berghout** (harp). **Concertgebouw Orchestra** conducted by **Eduard van Beinum**. Philips ABL 3217 (12 in., 41s. 9d.).

*Clarinet Concerto:*

Kell, Zimble Sinfonietta (3/53) AXL2002  
Lancelot, O.L. Ens., Froment (3/54) OL50006  
Peyer, L.S.O., Collins (2/55) LXT2990 or (1/57) LW5261  
Wlach, V. Op., Kodinski (4/55) WLP3307  
Kell, Zimble Sinfonietta (6/55) AXTL1071  
Jettell, V.P.M., Emmer (7/55) PL8870  
Schonhofer, V.S.O., Paumgartner (6/55) ABR4033  
Walton, Philh., Karajan (2/57) 33CX1361  
Goodman, Boston S.O., Munch (7/57) RB16013

*Flute and Harp Concerto:*

Mess, Wagner, Stuttgart T-S., Lund (8/52) PLP544  
Glass, Stein, S. German Chbr. Orch., Reinhardt (4/54) LGX66019  
Wanaussek, Jelinek, V.P.M. (7/54) PL8550

Bram de Wilde gives an exceedingly accomplished performance of the Clarinet Concerto; and he gives, too, a very forthright one. In the slow movement, possibly, the forthrightness might be thought to verge on the insensitive; elsewhere it is more obviously in place, lending strength to the opening movement and fluency to the finale—this last, too, managing to hint at a graciousness otherwise rather hard to find.

The soloist's strength is communicated to the orchestra in many welcome ways, but also, less happily, in the way of discouraging any moments of particularly light-handed accompaniment. The result is a little tiring to listen to; the classical sharp distinction of volume between solo and tutti passages largely disappears—an effect helped along, no doubt unintentionally, by a care that has been taken in balance to subdue the soloist somewhat in relation to the orchestra. In many passages this is of course an advantage; and it is, too, by no means the only virtue of the recording, which is rich and full. There is also, however, a great deal of resonance.

This does little harm to the clarinet concerto, rather more to the other for flute and harp. It allows, certainly, a glow to the general sound of those two soloists, but it allows also a general muddle to their

texture—the notes of the harp's middle-register accompanying figures often tending to ring on through more changes of harmony than can have been intended. Yet Miss Berghout plays the harp part (a somewhat unrewarding one—Mozart much disliked the instrument) beautifully, and so does Hubert Barwahser the flute part; the two soloists forming an excellent combination throughout, both in the body of the concerto and in three well-written cadenzas.

The virtues of the performers, allied to the very substantial ones of the recording—it is a very good sound that the resonance prolongs—convince me that this is the most recommendable version of this comparatively rare Mozart concerto; though there is in fact quite severe competition from the Telefunken disc (whose reverse offers the Mozart G major Flute Concerto), and also from the Vox disc (whose reverse offers the Mozart *Adagio and Rondo* for glass harmonica, K.617, and C major Andante for Flute, K.315). In the case of the Clarinet Concerto my own preference remains with either of two older versions—de Peyer's Decca, with the Mozart Bassoon Concerto (or on its own in an MP pressing), or Kell's Brunswick, with the Brahms Clarinet Trio. But alternative backings might well suggest consideration should also be given, as well as to the new disc, to Bernard Walton's Columbia version, with the Mozart 39th Symphony in E flat, and to Benny Goodman's R.C.A., with the Mozart Clarinet Quintet—the only single-sided version (and a very good one) of that indispensable work available. M.M.

**MOZART. (a) Piano Concerto No. 27 in B flat major, K.595.**

**SCHUMANN. (b) Piano Concerto in A minor, Op. 54. Rudolf Serkin** (piano), with (a) **Columbia Symphony Orchestra** conducted by **Alexander Schneider** and (b) **Philadelphia Orchestra** conducted by **Eugene Ormandy**. Fontana CFL1002 (12 in., 41s. 9d.).

Although this seems at first sight a rather strange coupling I can think of one or two pianists who might give us equally acceptable readings of both these very different concertos. Serkin, however, is distinctly more successful in the Mozart than in the Schumann. It is true that his passage-work in the first movement of the Mozart is a little lacking in wit and sparkle, but this is partly due to the slow pace adopted by the conductor. In general Serkin's playing is chaste but graceful, and although the recording is too resonant for my taste it is sufficiently well balanced for the woodwind details to tell properly. It sounds to me as though Schneider has used the correct chamber-sized orchestra for this record; the unusual clarity of texture could hardly be the engineer's doing alone. Altogether, apart from that rather under-vitalised first movement, this is an excellent version of the last of Mozart's great series of piano concertos.

Unfortunately the Schumann, recorded with Ormandy and the Philadelphia, is rather less satisfactory. Serkin plays with

feeling, but his interpretation for some reason lacks the intimacy that he brings to the Mozart. The contrast between the *allegro* and *andante* sections of the first movement is exaggerated, and throughout his fluctuations of tempo seem to spring rather from a desire to impress than from real emotional conviction. I suspect that he is temperamentally better suited to the more masculine ardour of Brahms. The playing in itself, both Serkin's and the orchestra's, is excellent, but I don't think that this is the version of the Schumann concerto that I should choose if that were my main consideration. On the other hand, of course, this is a very generous offer simply as regards playing-time, with about half an hour on each side, and that is a consideration which few of us can really afford to ignore. J.N.

**PROKOFIEV. Romeo and Juliet—** excerpts from the ballet. **Boston Symphony Orchestra** conducted by **Charles Munch**. R.C.A. RE25001 (12 in., 41s. 9d.).

Berlin P.O., Maazel (2/58) DGM18382

Prokofiev's *Romeo and Juliet*, musically of far greater importance than his other full-length ballet, *Cinderella*, has never had justice done to it this side of the curtain. This may not be altogether our fault. I find that although a few piano arrangements of the whole ballet were on sale just after the war, it is now impossible to buy a copy, and it may well be that orchestral material is hard to come by as well. Conductors have to rest content with the three orchestral suites which the composer arranged from the complete score. Many of the pieces in these suites are themselves jig-saw puzzles made from various parts of the ballet, and some of them have newly composed endings. They have been given titles which do not always mean very much. Thus "The Death of Tybalt" opens with the Death of Mercutio.

Maazel, on the D.G.G. disc mentioned above, plays jumbled extracts from all three suites on a single side. Munch does the same at twice the length on the new disc, the music amounting to a little less than a third of the whole ballet. The record has an elaborate sleeve comprising five attractive full-page line drawings, two pages of notes on Prokofiev, and one on the actual pieces that have been chosen. These have been arranged in the order they come in the ballet; at least they would be if this were possible with only the suites to draw on, but it is not. For instance, the piece called "Montagues and Capulets" in the second suite has an introduction taken from much earlier in the ballet (it represents the Duke exercising his authority) and ends with one of Juliet's themes first heard while she is dancing with Count Paris. There seems to me only one alternative to playing the suites themselves, and that is to get the complete parts of the whole ballet and play a selection. An amalgam of the suite pieces doesn't really work. Not all the music is good, but most of it is magnificent, and I for one could stomach the whole ballet.

Munch gives us all the pieces to be found on the Maazel disc except the inexplicably

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named "Danse des jeunes Antillaises"; and of course a number of extra ones. We get the whole of the Epilogue in the tomb, magnificent music, alone worth the money, and very well played. I think Maazel gets more vitality out of his orchestra than Munch; the Death of Tybalt certainly has more tragic intensity on the older disc, and it is slightly better recorded. But if you want as much of the music as possible in a good, if not always quite the best performance, then the new R.C.A. record is the one for you. And if any compensation be needed, there is the informative and extremely artistic sleeve thrown in at no extra charge.

Incidentally, it is high time Covent Garden's repertoire included *Romeo and Juliet*. R.F.

**RAWSTHORNE. Overtures.** Street Corner; Practical Cats. **Ballet Suite:** Madame Chrysanthème. **Pro Arte Orchestra** conducted by **Alan Rawsthorne**. Pye CEM36010 (7 in., 15s. 3d.).

Our composers seem to specialise in writing bright, noisy concert overtures. This Pye series—of composer-conducted modern British works on EP—is an excellent one; and though personally none of the works here is the kind of Rawsthorne I like best, if you have a fondness for *Street Corner*, or the short overture to the recent *Practical Cats*, or for the short-lived Covent Garden ballet, *Madame Chrysanthème*, you may go ahead safely: for the performances are lively, and the recording is vivid. A.P.

**ROSETTI-RUZICKA. (a) Flute Concerto in D major.**

**STAMIC. (b) Flute Concerto in G major.** Both with **Jean Pierre Rampal** (flute). **Prague Chamber Orchestra** conducted by (a) **Martin Turnovsky**, (b) **Vaclav Neumann**. Supraphon LPV321 (12 in., 41s. 9d.).

Frantisek Antonín Ruzicka: Franz Anton Rössler: Francesco Antonio Rosetti: like so many of those eighteenth-century Bohemians he believed that one linguistic styling of his name was a paltry ration indeed. The proliferation of alternatives was in line with that of flute concertos; this one certainly is a gay affair, offering by way of repose an exceptionally agreeable slow movement. The better known composer, curiously, comes off in this respect second best, I think. The G major concerto of Karel Stamic: Karl Stamitz offers plenty of scope to the flautist; less perhaps to the listener.

On this occasion the flautist takes his opportunities to the full: Jean Pierre Rampal plays with extreme fluency and some considerable degree of dash. His qualities are matched by those of the orchestra; only those of the recording jog along a little behind. For, though clear, the general sound is slightly on the gritty side, and there are one or two pre-echoes. But two agreeable flute concertos are usefully added to the LP library; for the Stamitz G major concerto is not the same as that recorded on an earlier Oiseau-Lyre disc. M.M.

**SAINT-SAËNS. Piano Concertos.** No. 1 in D major, Op. 17: No. 3 in E flat major, Op. 29. **Jeanne-Marie Darré** (piano), **Orchestre National de la Radiodiffusion Française** conducted by **Louis Fourestier**. H.M.V. ALP1593 (12 in., 41s. 8d.).

I have a weakness for the piano concertos of Saint-Saëns, and this disc has given me a great deal of pleasure. One has to regard a liking for these pieces as a weakness, I think, because they are patently not great music, nor always even good music. No. 1 in D contains acres of redundant passage-work leading to restatements of themes which were even on their first appearance rather trivial, and No. 3 in E flat, although a more satisfactory work, is still not marked by any great melodic distinction. But in spite of this I admire the clarity and elegance of the writing, and Saint-Saëns' refusal to be infected by the *pathos* which, as Stravinsky has remarked, is the overriding characteristic of later nineteenth-century music. Saint-Saëns, whether you dub him a classicist or a neo-classicist, remains cool, in the jazz sense of that word. And although he is no great melodist—dying swans notwithstanding—there are in these concertos a number of harmonic strokes which look forward to the early Debussy.

This is a particularly pleasing disc, not only because it completes the series of Saint-Saëns' piano concertos available on disc, but because it is also exceptionally well played. Jeanne-Marie Darré is a new name to me, but she brings to this music precisely the right kind of refined energy. Some of the orchestral playing is less than ideal, but, in the first concerto at least, this is partly the composer's fault: it must be very difficult to make the first two notes of the fanfare theme in the first movement tell. The recording is good, though neither as rich in tone nor as clear in detail as the very best recent concerto issues. But all in all this is a disc that can be heartily recommended to anyone who shares my weakness for Saint-Saëns. J.N.

**SCHUMANN. Symphony No. 1 in B flat major, Op. 38, "Spring". Overture "Manfred", Op. 115. Berlin Philharmonic Orchestra** conducted by **Rudolf Kempe**. H.M.V. ALP1581 (12 in., 41s. 8d.).

I looked forward to hearing this record, for it seemed certain that Kempe would be a good Schumann conductor, and so indeed he is. These are excellent performances, both of the *Spring* Symphony and of the woefully underplayed *Manfred* Overture—and what fine music that is. Kempe's speeds are well judged (particularly important with Schumann), he has the lyrical feel for it all and, almost needless to add, he gets very good playing from the Berlin Philharmonic. A small point, and entirely by the way, is that he plays the opening brass call at the higher pitch, that now printed in the scores—there is a very strong case for altering it to a third lower, as Schumann originally wrote it.

This, then, is certainly a competitive

version of the symphony in its performance. I found I had to take some trouble to get the best sound out of it (the setting which gave me good trumpets at the start proved poor for the strings, while, strings good, trumpets could easily be shrill), but after some experiment I found a satisfactory setting. The record's most recent, and excellent rival, however, Krips on Decca LXT5347, "sits" with more immediate ease on the turntable.

This Decca also has more music on it, the 4th Symphony as well as the 1st. On the other hand, *Manfred* is a particularly worthwhile and valuable fill-up on this new disc. H.M.V. have been very sensible, too, in starting the first side with the overture rather than ending the second with it, for this means that Schumann's *allacca* after the slow movement of the symphony is observed.

If I wanted the two symphonies I should choose the Decca, for it is excellent in performance, recording and also economically. But had I Schumann 4 already (perhaps in Cantelli's lovely version on H.M.V. BLP1044), then I would not hesitate to add this new H.M.V. to my collection, for it really is very good. T.H.

**SIBELIUS. Symphony No. 1 in E minor, Op. 39. Hallé Orchestra** conducted by **Sir John Barbirolli**. Pye CCL30113 (12 in., 39s. 11d.).

L.S.O., Collins	(8/52) LXT2004
Stokowski S.O.	(1/55) ALP1210
Philharmonia, Kletzki	(5/56) 33CX1811
B.B.C., S.O., Sargent	(3/58) ALP1542
R.P.O., Beecham	(7/58) SBR0245

Nearly everywhere Barbirolli seems reluctant to push on, to communicate the sense of urgency which must surely inform this symphony at least from time to time. The first movement suffers only a little; the second, which is finely played, not at all. But the scherzo is stolid to a degree; it is neatly turned (throughout the symphony there are some most elegant touches of woodwind playing), but simply not nearly fast enough. The contention is based primarily on the nature of the music, but subsidiary support is in fact forthcoming from a consideration of Sibelius's metronome marking, which may or may not be reliable. But for what it is worth it suggests 104 bars to the minute; Barbirolli offers rather less than 80. The trio is in proportion; and though the finale, of course, recovers to some extent, it does suffer quite considerably from this dominating lack of urgency.

The recording catches the timpani very well indeed—a vitally important point in this of almost all symphonies—and some of the wind also quite well; but the string tone occasionally verges on the papery, and is not improved by disclosing from time to time individual violin vibrato. This effect may be due to the microphone catching the first desk unduly; otherwise balance is good, though rather more of the horns, whether accompanying or leading, would have helped in the slow movement.

Choosing between the best of the existing versions listed above is difficult. The symphony is propelled irresistibly—some



one would say too irresistibly—by both Collins and Kletzki. On considerations of recording I would in the last resort, I think, choose of these the Kletzki; though it is an extraordinary achievement that a six-year old Decca can still be considered to be competing with the best, and this it most certainly can. Sargent, too, is well recorded, and gives a sound performance with some excellent brass-playing. He does, however, take a similarly stolid view of the scherzo to Barbirolli's; and this I am convinced is wrong. Beecham, it need hardly be said, is not stolid; but the recording of his ten-inch Philips disc (discussed briefly in this month's Classical Reissues column) is not quite the equal of the others, and I would recommend it as an economical alternative only rather gingerly. M.M.

**SULLIVAN. Pineapple Poll—Ballet Suite** (arr. Mackerras): **Pro Arte Orchestra** conducted by **John Hollingsworth**. Pye CML33000 (12 in., 35s. 10d.).  
Sadler's Wells Orchestra, Mackerras

(10/52) 33SX1001  
The arranger's own performance of this delightful, high-spirited and unfailingly attractive score—the "English Boutique"—with the orchestra that originally played it, obviously has a certain sentimental interest; and at some points, too, Mr. Mackerras's reading is more incisive, his rhythm more sprightly and springy, than Mr. Hollingsworth's. But the new Pye is a bright and brilliant recording, of a taking performance. Those who have the Columbia disc can remain happy with it; but those who (perhaps after a visit to the Royal, ex-Sadler's Wells Theatre, Ballet, who never stop dancing *Poll*) want now to buy a recording, will probably prefer the Pye. A.P.

**STRAUSS, RICHARD, Don Juan, Op. 20—Symphonic Poem. Feuersnot: Love Scene.**

**SMETANA. Ma Vlast: Vltava; From Bohemia's Meadows and Forests. Vienna Philharmonic Orchestra** conducted by **André Cluytens**. H.M.V. ALP1591 (12 in., 41s. 8½d.).

This is one of those records that can be recommended to those who like the look of the titles and want them on one disc. They may not get the absolutely best performance of any work, but they will have them in performances that are very good and will surely find the whole thing enjoyable. (And we know the sort of fortune one would need to collect only the superlative examples of shortish works in these LP days.)

Cluytens' *Vltava* flows more quietly than Toscanini's and, indeed, Smetana specifically marks the opening *non agitato*. His playing of the sweeping string tune that has made this work so popular might have had a bit more rise and fall to it, but other things are beautifully played—particularly the nymphs' moonlight dance.

There is, in *Vltava*, a lack of triangle in the otherwise well-balanced sound. Heaven forbid that we should ever again hear anything like the wild tingle-tingling that used to go on in the early days of LP, but

without the triangle's sound adequately heard some of the colour of the opening pages is lost. (I always like the direction Smetana put against the first triangle note in this piece—*elegante*.)

These two most popular of the *Ma Vlast* pieces are coupled together on no less than three 10-inch records, if you want them and not the Strauss, while there are two complete versions of the whole series of tone poems available.

As to the Strauss side of this present disc, Cluytens gives us a *Don Juan* that is vivid and exciting and, on the other hand, also very sensitive (though perhaps even sentimental at one point, around letter E in the score, marked *tranquillo* by Strauss). A good performance, though.

The really very feeble *Feuersnot* excerpt understandably does not seem to engage the conductor's interest so much, but it is adequately done. All in all, a good collection and, as I said, confidently recommended to those who like the look of the titles. T.H.

**TCHAIKOVSKY. Swan Lake—Ballet, Op. 20. Philadelphia Orchestra** conducted by **Eugene Ormandy**. Philips ABL3209 (12 in., 41s. 9d.).

This record contains about a third of the complete ballet, and it includes all the bits you know best. Thus Act 2 is represented by the three very well-known pieces that come in the suite (with the addition of a brief "Coda" at the end), and Act 3 by three of the national dances. Some of the playing is rich and glossy, but irritating moments, of which there are several, prevent my recommending the record with real enthusiasm. Perhaps you can tolerate the exhibitionist tempo at which Ormandy takes the first piece, for the playing certainly sparkles, but elsewhere there are some passages that surely should have been re-recorded; for instance, the Act 2 "Coda" in which the heavy percussion part company with the rest of the orchestra, with rhythmically unhappy results. And what has happened to the famous swan music that opens Act 2? The oboe solo has "wow" on it, while in the final climax the pitch veers all over the place. In brief, the choice of pieces is uninspired and the recording patchy. R.F.

**ALCEO GALLIERA. Loreley** (Catalani): Dance of the Water Nymphs (Act 3). **La Wally** (Catalani): Prelude, Act 3; Prelude, Act 4. **Giulietta e Romeo** (Zandonai): Intermezzo. **Jewels of the Madonna** (Wolf-Ferrari): Intermezzo (Serenata), Act 3. **School for Fathers** (Wolf-Ferrari): Intermezzo, Act 2. **Susanna's Secret** (Wolf-Ferrari): Overture. **Notturmo romantico** (Pick-Mangiagalli): Waltz. **Guglielmo Ratcliff** (Mascagni): Intermezzo (Il Sogno), Act 2. **Le Maschere** (Mascagni): Overture. **Philharmonia Orchestra** conducted by **Alceo Galliera**. Columbia 33CX1545 (12 in., 41s. 8½d.).

This is a "bumper collection" of orchestral music from lesser-known Italian operas: the music for when the curtain

falls between acts, the composer displays his orchestral skill, the conductor comes into his own, and the Italian audience, afterwards, applauds like anything. There are four light-hearted pieces here: the three Wolf-Ferrari excerpts (for though *The Jewels of the Madonna* is a melodramatic tragedy, this Intermezzo is bright and jolly), which are no strangers to the gramophone; and the Pick-Mangiagalli Waltz. *Notturmo Romantico* is an opera, by the way, produced in 1936; and the Waltz is entitled "Valzer Viennese". It is not a distinguished piece of music.

Catalani's water nymphs from *Loreley* dance gracefully. The other pieces are nearly all "dramatic". The most impressive of them is the glowering, imposing prelude to Act 4 of *La Wally*; the longest is the *Giulietta e Romeo* Intermezzo, which opens with big dramatic gestures, mounts to a noisy climax, and proceeds to the "Cavalcata di Romeo", during which we imagine the hero's frenzied ride back to Verona. Galliera conducts these pieces with warmth and energy, the Philharmonia's playing is resplendent, and the recording is first-rate. A.P.

## CHAMBER MUSIC

**BACH. Concerto in C minor for two harpsichords and orchestra, BWV1060: Concerto No. 5 in F minor for harpsichord and orchestra, BWV1056: Concerto in C major for two harpsichords and orchestra, BWV1061. Thurston Dart and Denis Vaughan** (harpsichords), **Philomusica of London** directed by **Thurston Dart**. London L'Oiseau-Lyre OL50165 (12 in., 39s. 11½d.).

The usual problem of balance in these concertos does not apparently exist as far as this disc is concerned. As the Philomusica of London concentrates on quality rather than quantity of membership, the harpsichords are at all times perfectly audible, and the relationship of string tone to soloists extremely satisfactory throughout.

Dart and Vaughan make a good duet-team. They share the same ideas about registration and ornaments, phrasing and tempi. Sometimes it is hard to tell who is playing which part, but this adds to the impression of genial homogeneity and knits the ensemble together in a pleasing and effective manner.

In the F minor Concerto, Dart is in excellent form and wisely avoids too many changes of registration. I liked the relaxed tempo of the first movement, for many performances are too fast, and the harpsichord's preliminary interjections sound comic rather than dramatic. Here, the effect is, one feels, what Bach intended. The beautifully reedy sound of the harpsichord in the slow movement overcame my slight prejudice against this single melodic line which Bach originally wrote for the violin. Often it sounds far too naked and self-conscious when played on a piano or harpsichord.

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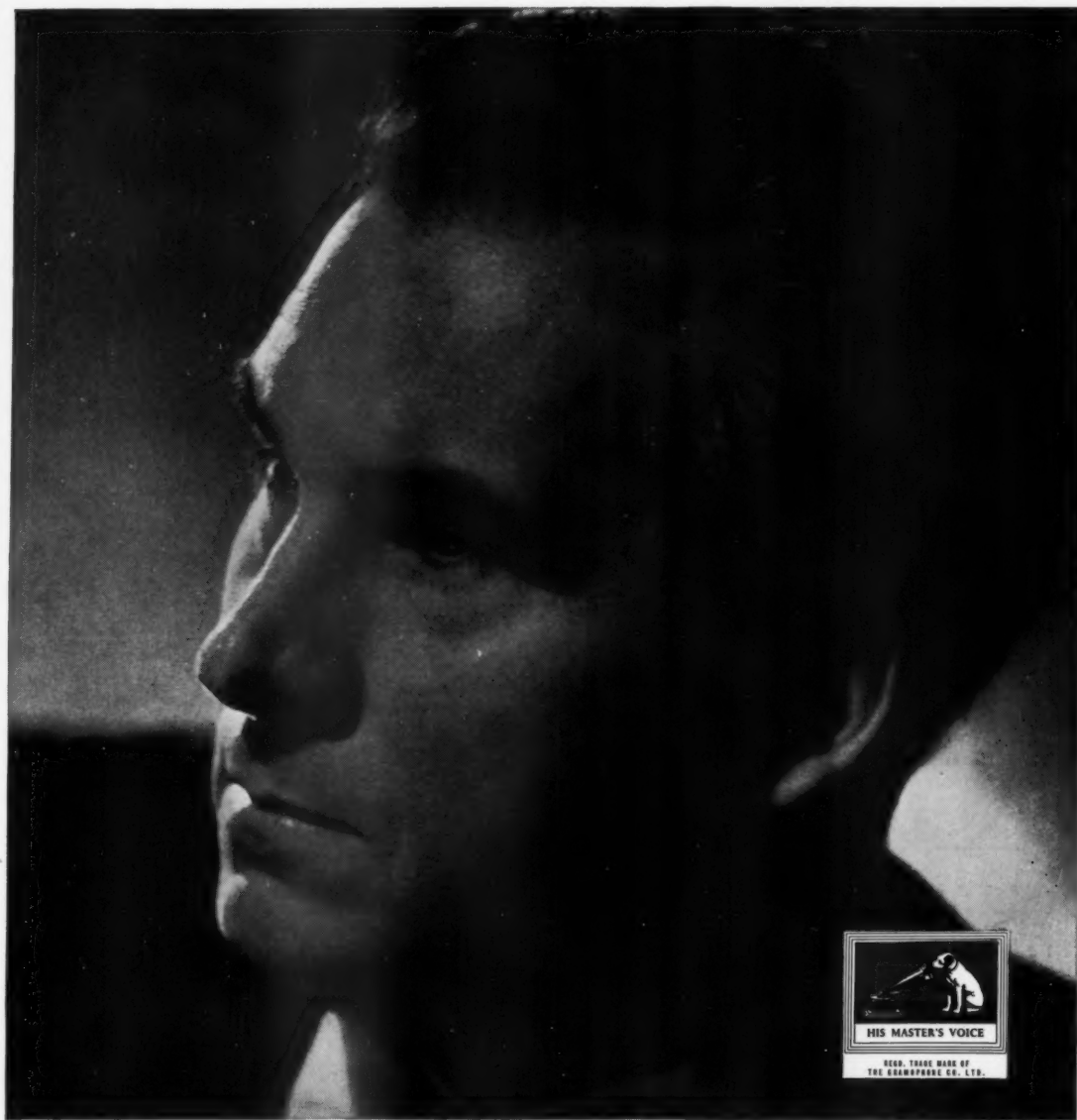


Photo: Fager, Vienna

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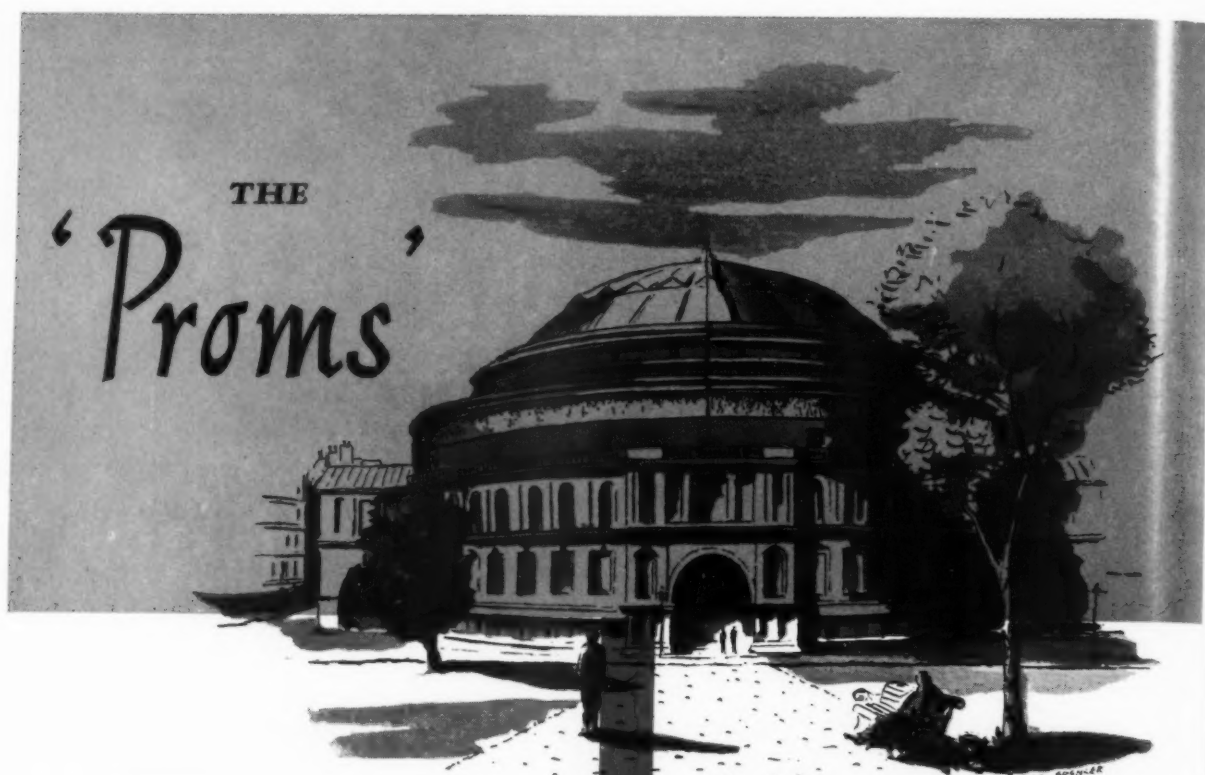
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"Sir Malcolm Sargent and the Proms",  
 by C. B. Rees, is one of many interesting articles  
 in the July issue of "Record Times", price 1d.  
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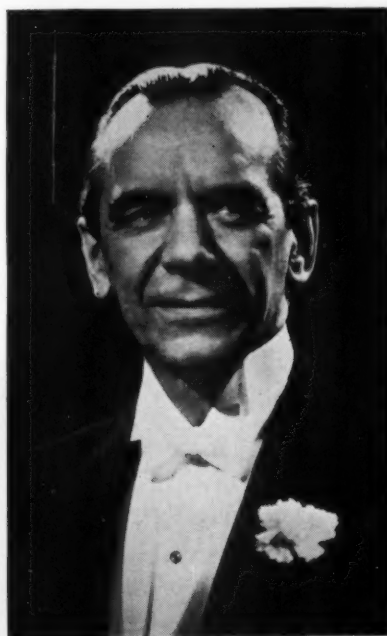


Photo: Derek Allen







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The excellent timbre of the Goff harpsichords has been exceptionally well recorded, and the strings are incisive without ever being hard or brittle. Recalling other versions of the double concertos, I consider this new one an improvement. D.S.

**BRAHMS. String Quintet in G major, No. 2, Op. 111.** Isaac Stern (violin), Alexander Schneider (violin), Milton Katims (viola), Milton Thomas (viola), Paul Tortelier ('cello).

**SCHUMANN. Piano Quintet in E flat major, Op. 44.** Isaac Stern (violin), Alexander Schneider (violin), Milton Thomas (viola), Paul Tortelier ('cello), Dame Myra Hess (piano). Philips ABL3184 (12 in., 41s. 9d.).

*Schumann Quintet:*

Rubinstein, Paganini Quartet (11/53) BLP1031  
Bohle, Barchet Quartet (3/56) PL8900  
Aller, Hollywood Quartet (7/57) P8316

It is enjoyable to listen to these great people making music together, even though their expertise is individual rather than collective. One must not expect the polished performances of an ensemble that has been playing together for years. This is the first LP recording of a Brahms quintet to be made available in this country. I thought Stern sounded a little off form in it, and certainly the 'cellist is too near the microphone, but I enjoyed hearing this music again even though Brahms is only fitfully at his best in it. But to be honest I doubt if I should want to hear either side very often. This performance of the Schumann Quintet is beautifully balanced and recorded, much better than the recent Capitol disc, but the playing cannot compete with that of Victor Aller and the Hollywood Quartet, let alone that of Rubinstein and the Paganini, still the best version available. On the new disc the slow movement lacks rhythmic precision, and this means there is no tension, while in the scherzo, especially in the second trio, the tempo is on the slow side; if these two movements are to come off they must both, in their very different ways, have an almost demonic quality—which they have on the Rubinstein-Paganini Quartet version, where tension and exuberance are marvellously realised. The finale is well played on the new disc, and sounds the best movement in the work, which it probably is. R.F.

**BRAHMS. Piano Quartet No. 3 in C minor, Op. 60.** Victor Aller (piano) with members of the **Hollywood String Quartet** (Felix Slatkin, violin; Alvin Dinkin, viola; Eleanor Aller, 'cello). Capitol P8379 (12 in., 41s. 8½d.).

Szilgeti, Katims, Tortelier, Hess (11/57) ABR4063  
Like his symphony in the same key, Brahms's Piano Quartet in C minor took a great many years to write. The first movement, with its not quite adequate technique and grandly tragic ideas, is obviously of the same vintage as the D minor piano concerto, but the slow movement and finale, without altogether losing the strength, have the lyricism and competence of the mature Brahms. Though I enjoy Brahms when he is struggling with intractable ideas, I think these last two movements more successful

than the first two; indeed they seem to me among his finest inventions.

As for the executants on this new disc, no one could describe their technique as not very competent, though their interpretative powers may be open to question. Victor Aller is much too unctuous about the second subject of the opening movement. It is extraordinarily similar in mood to the similar passage in the D minor concerto, where pianists are also liable to play their broad tune as though it had no connection with what had gone before. On the rival record of the piano quartet, Myra Hess makes this second subject "belong". The players on the new disc spoil the scherzo by slowing down each time for the contrasted subject; this breaks the flow of the music. Again the rival version with its greater rhythmic tension is to be preferred. In the slow movement the Hollywood 'cellist plays his big tune most beautifully (I find Tortelier a little too slow here) and Aller and the Hollywood players have more drive and precision in the finale. Thus there is not much in it between the two versions as regards performance. But the new Capitol disc has a hard quality (and, incidentally, an oddly ugly final chord), and its extra expense should leave the rival ten-inch version in command of the field. R.F.

**COUPERIN. Pièces de violes: Suite No. 1 in E minor; Suite No. 2 in A major.** Desmond Dupré (viola da gamba), Thurston Dart (harpsichord), Dennis Nesbitt (viola da gamba). London L'Oiseau - Lyre OL50164 (12 in., 39s. 11½d.).

The viola da gamba has an unfortunate habit of sounding lugubrious, no matter who plays it. Two gambas sound twice as lugubrious, until one becomes accustomed to the sound and accepts it as a valid manifestation in sonority of the darker side of baroque temperament. These pieces were quite clearly meant for two gambas alone (since the *sujet* or soloist has ample and frequent multiple-stops) and equally clearly for two gambas and harpsichord (since the second gamba part is figured). The addition of a harpsichord, here played with style and imagination by Thurston Dart, does something to brighten the general sound of the ensemble. Wilfred Mellers, an authority on Couperin, rates these Suites very highly indeed, and there is no denying that they contain some magnificent music.

Forty years or so back, they were considered lost beyond all hope. A list of Couperin's publications mentioned their existence, so too did a newspaper giving details of the master's published works up to 1730. But never a sign of the actual books. Then Charles Bouvet came upon a pair of slim volumes containing music for two gambas in the Bibliothèque Nationale, Paris; the title-pages proclaimed their composer as "M.F.C.", which Bouvet rightly interpreted as "Monsieur François Couperin". Internal evidence of style and ornamentation placed the matter beyond doubt: these were indeed the "lost" suites.

The E minor suite has five contrasted dances sandwiched between a noble *Prélude*

and a long but magnificent *Passacaille*. The A major suite is slightly shorter, and consists of a *Prélude*, a *Fugue*, a solemn *Pompe funèbre* and a witty envoi: *La chemise blanche*. Dupré plays sensitively, and is fluent and convincing in ornamentation. Dennis Nesbitt is an effective second gamba, and plays his part firmly but never too obtrusively. D.S.

**DVORAK. String Quartet No. 7 in A flat major, Op. 105.** Smetana Quartet (Jiri Novak, Lubomir Kostecsky, Jaroslav Rybensky, Antonin Kohout). Supraphon LPM227 (10 in., 30s. 11d.).

Barylli Quartet (8/55) WLP5337  
Janacek Quartet (3/58) DGM18386

Much of the playing on this disc is as fresh and gay as the music. Where Dvořák aspires to something deeper, as in the slow movement, the Smetana Quartet seem to lack corresponding depths with which to match the music. They take this slow movement much too fast, and though they slow down a great deal for the recapitulation they are still faster than the Janacek Quartet, who give a much less superficial account of the music. In both scherzo and finale the Smetana Quartet can hold their own with some delightfully accomplished playing, but they fall behind the Janacek Quartet in expressiveness. Also the Janacek version has less surface noise. Nevertheless the new disc is nearly ten shillings cheaper, and I would think that this for most people would offset its not-very-obtrusive imperfections. And the music, I need hardly say, is engagingly lovely. R.F.

**DVORAK. String Quartet in G major, Op. 106.** Barchet Quartet. Vox PL9250 (12 in., 41s. 9d.).

Dvořák's last string quartet (last in the published series, though actually the A major, Opus 105, was brought to completion after this one) was the first composition after his return from America (also the last important "abstract" work: tone-poems and operas succeeded it). It is tempting to find in this work an expression of his joy and contentment at being in Czechoslovakia again. As Alec Robertson says in his Master Musician on the composer, the care-free opening theme is "a Bohemian and not an American bird's song". It is a wonderful first movement, beautifully put together, beautifully laid out on the strings, instantly lovable. The Adagio opens in a mood of perfect serenity: gradually the emotion becomes more and more intense; and "the work-up to the peak climax, unforgettable in performance, is one of the great pages in quartet literature".

After this, the Scherzo and final Rondo are somewhat disappointing: though A.R. feels that "the rough gestures of the Scherzo are surely exactly right". He owns that the finale "is experimental and a worthy failure". All the same, this is a most lovely quartet, and a welcome addition to the LP repertory. The Barchet are an excellent team: in tone not over-sweet, not over-strenuous—not over-anything, but simply best-quality quartet sound, whose only fault (if it could be called one) would be described

as a lack of any strongly individual character. The ensemble is unfailing; and I particularly admire the way they can be buoyant without becoming superficial, and serious without becoming stodgy. The recording is admirably lifelike. A.P.

**DVORAK. Piano Trio in E minor, Op. 90, "Dumky".**

**SMETANA. Piano Trio in G minor, Op. 15. Trio di Bolzano** (Nunzio Montanari, Giannino Carpi, Sante Amadori). Vox PL10440 (12 in., 41s. 9d.).

*Dvorak Piano Trio:*

Hansen Trio

Czech Trio

(8/56) LGM65034

(5/54) (12/57) LPM64

Whether you find this record attractive will depend at least partly on your opinion of the Smetana trio, which is not otherwise available on LP. Like the quartet "Aus meinem Leben", it was directly inspired by events in Smetana's life—in this case the death of his beloved daughter Bedřiska—but I cannot feel that it is anything like as good a work. It was written at the end of 1855, when Smetana was thirty-one and before he had really found his musical feet. The influence of Liszt, both in the melodic style and in the rhetorical form of the work, in which the movements are linked by "thematic transformations", is strong, and it is hardly surprising that when Smetana played it to Liszt it was received with extravagant approval. The critics at the first performance in Prague, however, ranged from coolness to derision, and I must confess that I can see why. The Lisztian weakness of producing incessant preludes to a statement that never really materialises is particularly noticeable in a work written for the classical medium of the piano trio; the rhetorical gestures are too big for the means at Smetana's disposal and, on the other hand, the specific advantages of this chamber-group, its capacity for close dialogue between piano on the one hand and strings on the other, is almost ignored. The struggle between romantic notions and classical medium is not solved at all.

Dvořák's *Dumky* Trio, on the other hand, is an extraordinarily successful work, particularly when one considers how original it is in shape—six consecutive dumkas, of which the first three are directed to be played without a break, so as to give something of the feeling of a normal four-movement work. To get the most out of this endearing work it takes players with an absolutely instinctive feeling for the subtleties of rhythm and tempo associated with these Slavic melodies, and so it is no surprise that the best recorded performances are given by the Czech Trio on a recently reissued Supraphon disc. To play these three recordings one after the other is quite an education in national style. The Germans (the Hansen Trio) are in this case over-refined; they make points that escape the other groups, but lack fire (particularly the violinist) in the more strenuous passages. The Italians, on the other hand, as represented by the Trio di Bolzano, seem quite incapable of the tender wistfulness that characterises the slow sections of these dumkas. Instead of *piano* they prefer to give us a rich *mezzo forte*, and they exaggerate

contrasts both of tempo and of dynamics. The Czech Trio, in spite of one or two small points one might wish to quibble over, seem absolutely at home in this music, as they should. Theirs is the version I should recommend without hesitation—unless, as I say, you happen to want the Smetana trio badly. J.N.

**HAYDN. String Quartet No. 77 in C major: 2nd movement only. Koeckert Quartet.**

**SCHUBERT. Piano Quintet in A major, Op. 114 (D.667): 4th movement only. Adrian Aeschbacher (piano). Koeckert Quartet. D.G.G. EPL30061 (7 in., 16s. 8½d.).**

This little record contains Haydn's variations on his own so-called *Emperor's Hymn*, and Schubert's on his own song, *Die Forelle*, and it will be a godsend to schools struggling to teach variation form and not much wanting to spend money on the other movements in these two works. The "Emperor" variations receive a very pure, restrained performance of considerable beauty, the "Trout" variations a slightly less perfect one, for the piano is a little too prominent. Nevertheless there is delicate, rarified playing here, too, and the quality is very good.

Incidentally, the Haydn movement is taken from a recording of the whole quartet issued in 1956. R.F.

**KOCIAN. (a) Humoresque, Op. 17, No. 2.**

**SCHUBERT. (b) Ave Maria, Op. 52, No. 6. Josef Suk (violin) with (a) Prague Chamber Orchestra conducted by Alois Klima, and (b) Josef Hala (piano). Supraphon SUEC818 (7 in., 13s. 2½d.).**

The record label gives no sort of indication, but this can hardly be the Josef Suk (1874-1935) Dvořák's son-in-law, composer and second violin of the Bohemian String Quartet: a cultured violinist, says Carl Flesch, with tone superior to the leader of the quartet. The Kocian *Humoresque* is a salon piece, elegantly played. Schubert's *Ave Maria* sings out above the rippling arpeggios of the piano. The record is agreeable in tone, though its range is limited; and my pressing is off-centre, which causes the pitch to fluctuate. A.P.

**MENDELSSOHN. Sonata No. 2 in D major, Op. 58.**

**STRAUSS, RICHARD. Sonata in F major, Op. 6. André Navarra ('cello). Ernest Lush (piano). Parlophone PMCI058 (12 in., 35s. 10d.).**

*Mendelssohn Sonata No. 2:*

Albin, Helffer

Strauss Sonata in F:

Schuster, Wuehrer

(3/54) LGX00015

(12/57) PL9910

Both the Mendelssohn 'cello sonatas find the composer at the top of his form, and I hope Navarra and Lush will soon give us the first one, not so far issued on LP in this country. They play the second most beautifully. Navarra's 'cello sings gloriously, and Lush, though a little over-doing his reticence in the purely routine accompaniments, shows delightful delicacy of touch whenever he has the tune, as well as a bold

individuality that few of our famous accompanists could equal. Much of the music must be extremely difficult, and though both players seem a little unhappy at the end of the finale, they for the most part surmount all obstacles with fluent ease. Unfortunately their excellent playing is not matched with the best recording quality. There is more surface noise than there should be, more for instance than there is on the excellent rival Telefunken disc, where, in addition, the players are more equally balanced; I would have liked a fuller piano tone on the new disc.

A few months back I was saying some hard things of the Strauss 'cello sonata, and I must now eat my words; as played by Navarra and Lush with warmth and enthusiasm, and plenty of light and shade, it is an enjoyable work. It was the almost total absence of light and shade that made the previous version so dull, and I now realise the composer was not responsible for the bodesome results. Navarra takes the slow movement much slower than Schuster, and plays it with altogether more conviction, while the outside movements are alive and flowing. For some reason there is much less surface noise on this side.

This may not be the best available version of the Mendelssohn, but it is unquestionably the best of the Strauss, and I found the whole record a pleasure to listen to. R.F.

**MOZART. Serenade No. 7 in D major, K.250, "Haffner". March No. 7 in D major, K.249, "Haffner" (Philipp Mattheis, solo violin). Vienna State Opera Orchestra conducted by Mogens Wöldike. Vanguard PVL7055 (12 in., 39s. 11½d.).**

The American catalogues have long displayed a choice of no less than three recordings of the "Haffner" Serenade, which Robbins Landon considers Mozart's first great orchestral work, or at any rate the first "in which technical ability and musical genius are perfectly wedded". This recording of Wöldike is the first to reach our shores, and though it is not an outstanding performance it is in many ways a welcome one. It begins with the lively little March in D (K.249) which had been written at the same time as the bulk of the Serenade in the summer of 1776, for the marriage festivities of one of Sigmund Haffner's daughters. As the Mozarts were friendly with the Haffners, and since a commission from a Salzburg burgomaster was not to be sniffed at, the Serenade was forthcoming and doubtless did much to supply a pleasant background to the cakes and ale. There is much in it of the *Tafelmusik* genre: a group of wind instruments which occasionally play obligato passages, and a solo violin that has quite a lot to do as well as lead the orchestra.

Mozart remembered the March when he was suddenly asked, via his father, for another Serenade in 1782. The request again came from Haffner, whose supply of daughters appeared to be almost inexhaustible. But this time Mozart was up to his eyes in work, and he sent the movements off post-haste, with a note that said: "If

**MENDELSSOHN***Symphony No. 4 in A, Op. 90 (Italian)***HANDEL***The Faithful Shepherd—Suite**The Royal Philharmonic Orchestra  
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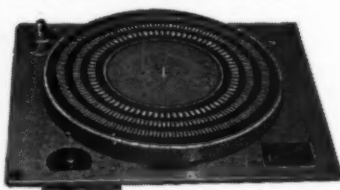
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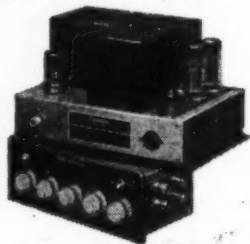
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I can I will also send a March, but if not you must simply use the one of Haffner's which is very little known". Then he quotes a few bars of the March which begins this record.

The Serenade proper consists of eight movements, set out in a logical and contrasting pattern. The flanking movements each have a short introduction; in between there is a consistent alternation of minuets of one kind or another with two *Andante* movements and a *Rondo*—the famous one popularised as a violin solo by Kreisler. This *Rondo* is the great testing-piece for the solo violinist, though he has also important passages in the *Andante* (II) and *Menuetto* (III). Philipp Mattheis comes through the test with drooping colours. His tone is not particularly well-nourished, and his powers of sostenuto and cantilena appear to be somewhat limited. He would have been perfectly acceptable at Haffner's wedding party, but the audience for LP records is a good deal more critical than the guests at Salzburg in 1776.

The orchestra, however, plays well on the whole. Notable for finesse of phrasing and a ravishingly deadpan timbre is the first oboist, whose solos in the *Andante* (VI) are quite unforgettable. The flutes have less to do, but it is rather a pity they do not register so well in the general balance. I could have wished for more tone in the first trio to *Menuetto* (VII), also (from both flutes) in the second trio. Otherwise the wind balance is good, and the bassoon's independent contributions are especially delightful. As regards tempi, Woldike is conventional but efficient, and although the complete work is very long, it makes for pleasant listening and first-rate musical diversion. Both recording and editing have been conscientiously carried out. D.S.

**VIRTUOSI DI ROMA. Concerto No. 5 in E flat major** (Paisiello, arr. Bonelli). **Sonata No. 1 in G major** (Rossini). **Concertino in C major** (Bellini, revised Gargiulo. Solo oboe: Renato Zanfini). **Sonata No. 5 in E flat major** (Rossini). H.M.V. ALP1594 (12 in., 41s. 8½d.).

Lively playing as usual from the Virtuosi di Roma, but I hope that they will not allow their attention to be diverted from the real glories of the Italian tradition—the music of Corelli, Vivaldi, Geminiani, Locatelli and the rest. Not one of the pieces on this record is really of any importance, and although there is room in an anthology for some light-weight music, we need something solid as well. Moreover the Rossini sonatas have already been more recorded than they deserve; I reviewed a version of the first four performed by the Solisti di Zagreb only a couple of months ago. Perhaps it's about time now that we were given a recording made by solo instruments, which is the way that Rossini intended them to be played, as the music itself clearly shows. I would like to know, too, just what Mr. Gargiulo's revisions to the Bellini oboe concertino consisted of; the sudden plunge from G into E flat after the *maestoso* introduction strikes me as very odd, among other

things. Altogether this is a startlingly immature piece, though I suppose it's a good thing to have Bellini's instrumental music represented on records.

Performance and recording are both very good. J.N.

## INSTRUMENTAL

**BACH. Six Clavier Concerti after Vivaldi.** No. 4 in G minor, Op. 4, No. 6 (BWV975): No. 7 in F major, Op. 3, No. 3 (BWV978): No. 9 in G major, Op. 4, No. 1 (BWV980): No. 1 in D major, Op. 3, No. 9 (BWV972): No. 2 in G major, Op. 7, Book II, No. 2 (BWV973): No. 5 in C major, Op. 3, No. 12 (BWV976). **Sylvia Marlowe** (harpsichord). Capitol P8361 (12 in., 41s. 8½d.).

Not many of Bach's arrangements of German and Italian concertos are at present available in recorded form: one of the six organ concertos appears in the catalogues, and one of the harpsichord concertos (BWV972, from Vivaldi's Op. 3, No. 7). This is included in Wanda Landowska's recital on H.M.V. ALP1246, and in case some collectors begin to wonder why it is referred to on the H.M.V. disc as Op. 3, No. 7, and on this new Capitol recording as Op. 3, No. 9, I can only provide cold comfort by saying that both are right! Vivaldi's *L'Estro Armonico* was published in Amsterdam by E. Roger and in London by Walsh; H.M.V. follows Walsh's numbering, and Capitol follows Roger (four out of the twelve concertos are placed differently in the two editions).

Having disposed of that bibliographical oddity, I can welcome Miss Marlowe's disc to the fold. The recording is technically good and the harpsichord tone is faithfully reproduced. Whether you will like the tone is purely a matter of taste. There is plenty of variety in timbre and weight, as well as adequate contrast for the solo and tutti imitations, which Miss Marlowe brings out very effectively. But at times the 16-foot tone is apt to clog the total sonority. Listen to the first movement of Op. 4, No. 1, and you will, I think, understand what I am driving at. The registration here is exceptionally heavy, and the chords (in even quavers) are punched out in staccato fashion. To add to the impression of a jolting juggernaut, the tempo is on the slow side, and some use of rubato is made. I cannot pretend that the result is very pleasing, though this is the only movement from the entire set of six concertos where such a thing happens. Perhaps it was due to an accidental misjudgment of the combined effect of tempo and registration, for elsewhere timbre and dynamics are eminently satisfactory.

There is splendid sonority and depth of tone in the arpeggios that begin the slow movement of Op. 3, No. 9, and in the striking diminished sevenths heard soon after the opening of Op. 4, No. 6. Another good candidate for this effect of an orchestral tutti is the slow movement of Op. 4, No. 1. I like the way Miss Marlowe fills out some of the rather thin chordal support to Vivaldi's

sinuous melodies, especially in the slow movements (Op. 3, No. 9 is a good example). I also enjoyed the cunning contrasts of tone-colour due to the use of two manuals. Occasionally Miss Marlowe astonishes us with a peculiar rubato, but this is fortunately rare: at the opening of Op. 3, No. 9, she manages to put six crotchet beats into each of the first three bars, and they are quite ordinary 4/4 bars with no interpretative problems. There is no denying that her playing has great energy, gusto, and personality, yet the artistic way in which she handles ornaments and filigree melodic lines is proof of her understanding of baroque style. Those with a love for Bach and a penchant for Vivaldi could do no better than pool passions and enjoy this handsome two-in-one. D.S.

**BACH. Eight Short Preludes and Fugues, BWV553-560.** No. 1 (Silbermann organ, Ebermünster, Alsace): No. 2 (St. James' Church, Lübeck, Germany): No. 3 (Pilgrimage Church, Absam, Austria): No. 4 (Prescher organ, Mönchsdeggenen, Germany): No. 5 (Gabler organ, Ochsenhausen, Germany): No. 6 (Moreau organ, Gouda, Holland): No. 7 (Schnitger organ, Neuenfelde, Germany): No. 8 (St. John's Church, Lüneburg, Germany). **Fantasy in G major, BWV572** (Riepp organ, Ottobeuren, Germany). **E. Power Biggs** (organ). Philips ABL3186 (12 in., 41s. 9d.).

Mr. Biggs' latest Organ Tour might easily have degenerated into a mere gimmick record, with nine different German or Austrian organs for the price of one. But no harm is done to the Eight Short Preludes and Fugues by playing them on different instruments: in some ways they gain by a measure of contrast in acoustic and timbre, and the organs are certainly diverse enough to keep one guessing as to what will emerge next. The light-pressure "chuff" of the Silbermann organ has a different kind of brightness when compared with the Lübeck organ which follows on the next band of side 1, and similarly the mellow but reedy tone of the Absam instrument beautifully sets off the blended, bell-like mutations of the Prescher organ at Mönchsdeggenen.

I thought the tone of the Gabler organ hard and jarring, though there may have been recording problems here. Certainly there were none at Gouda, or if there were they were so successfully overcome that the final impression is one of near-perfection. The tone is keen and bright, but the pedal is quite sufficiently sonorous to take the weight of the full organ. The Schnitger organ at Neuenfelde has all the amiable qualities of that master's best creations: a wonderful ease of speech, perfect blend of mutations, and a transparent ensemble that makes it ideal as a vehicle for keyboard polyphony. The Lüneburg instrument has a tone of noble dimensions, and an ensemble of more power than the Schnitger, though it sounds slightly less manageable from some points of view.

That splendid but seldom played work, the *Fantasia in G*, was rightly reserved for the Riepp organ at Ottobeuren. Cascades

of arpeggios played on magnificently matched mutations and brilliant principals give the effect of minuscule bells in their thousands, all being struck by an army of musical and highly active pixies. Sadly, the overall impression is spoilt by an unsatisfactory tape join just before the first stop-change. There was not sufficient resonance left on the final chord of the first section, while the beginning of the second comes in "cold", perhaps due to a miscalculation during the sessions. But this is a tiny blemish on an otherwise very acceptable disc, and Philips are to be congratulated on bringing out more of these fascinating organ recordings. It remains to be said that Biggs plays with good style and technique throughout.

D.S.

**BEETHOVEN. Piano Sonatas.** No. 4 in E flat major, Op. 7: No. 9 in E major, Op. 14, No. 1. **Wilhelm Kempff** (piano). D.G.G. DGM18071 (12 in., 41s. 9d.).

Sonata No. 4 :  
Backhaus (10/54) LXT2809  
Matthews (6/56) 33SX1047  
Sonata No. 9 :  
Backhaus (6/54) LXT2903

An eminently recommendable coupling of these two early sonatas. Kempff plays the first movement of the E flat with beautifully judged dynamic balance. His reading is not over-dramatic: there is a proper appreciation of the "strong" piano writing, but it is realised within a lyrical framework. The Largo is played with concentration, and a fine command of a slow tempo; the Scherzo is springy but unhurried; while the final Rondo is graceful and elegant. The same sort of adjectives apply to the performance of the E major Sonata: it is a supremely natural reading. The only criticism could be that the interpretations do not go very deep, that they are perhaps a little light-weight. But that is saying no more than that there are several ways of playing early Beethoven, and that Kempff's way—not impetuous, not stormy, but always buoyant—reminds us that these works were composed before the turn of the century. The recording matches the performance in being intimate, clear and not excessively bright. The playing-time is something less than generous. The fourth movement of the E flat spills over to the second side, to precede the short E major Sonata.

A.P.

**BEETHOVEN. Piano Sonatas.** No. 21 in C major, Op. 53, "Waldstein": No. 22 in F major, Op. 54. **Wilhelm Kempff** (piano). D.G.G. DGM18089 (12 in., 41s. 9d.).

The memorable photograph on the sleeve of Kempff registering *Waldstein* is curiously at variance with the performances on the disc. It seems to presage heavily dramatic renditions of the post-Liszt era, whereas Kempff's playing is light and comparatively undramatic. His unpre-

tentious clarity would have struck our grandfathers as the negation of all Beethoven stood for. Kempff plays the *Waldstein* as though he were thinking in terms of a fortepiano contemporary with the music. He uses the sustaining pedal much less than most pianists; in the opening bars, for instance, the repeated quavers are detached and almost dainty. When he comes to the hymn-like contrasting tune, he resists the usual temptation to emphasise its lyricism by adopting a slower tempo; he takes it at exactly the same tempo, and this momentarily shocks the ear, and then justifies itself completely. The resisting of romantic temptations (in the musical sense) is part and parcel of Kempff's attitude to Beethoven. This first movement is perhaps less exciting than usual, but a good deal more convincing. I have never heard the little slow movement played with such grave beauty, and the tender opening to the finale is equally lovely. Once or twice in the technically difficult passages Kempff's fingers miss a note or two, but such tiny lapses add reality to the playing. This is not the conventional performance of the *Waldstein*; it is something much more interesting than that—an unconventional but convincing performance of real intellectual beauty.

The F major sonata on the back is one of the shorter ones, and the fact that it has previously been recorded only once (by Backhaus) reflects the lack of affection most musicians feel for it. Kempff gives the opening tune a calm eighteenth century flavour (it is, after all, marked "In tempo d'un Menuetto"), and I have never liked it so well, but even he cannot do very much with the other movement.

The piano quality on this disc is outstandingly realistic.

R.F.

**CHOPIN. Impromptus.** No. 1 in A flat major, Op. 29: No. 2 in F sharp minor, Op. 36: No. 3 in G flat major, Op. 51: Fantaisie Impromptu in C sharp minor, Op. 66. **Ballades.** No. 3 in A flat major, Op. 47: No. 1 in G minor, Op. 23: No. 2 in F major, Op. 38: No. 4 in F minor, Op. 52. **Agü Jambor** (piano). Capitol P8403 (12 in., 41s. 84d.).

**CHOPIN. Ballades.** No. 1 in G minor: No. 2 in F major: No. 3 in A flat major: No. 4 in F minor. **Impromptus.** No. 1 in A flat major: No. 2 in F sharp major: No. 3 in G flat major: Fantaisie Impromptu in C sharp minor. **Orazio Frugoni** (piano). Vox PL10490 (12 in., 41s. 9d.).

Once the four Ballades used to fill the whole of a 12-inch record, and the four Impromptus a good half of another; but here are two discs each of which presents all eight pieces. Neither of them, it must be said, offers superlative Chopin playing. Orazio Frugoni's is strong, clean-fingered, correctly conceived; but I find it somewhat lacking in poetry and fancy. Agü Jambor (whom we may remember as pianist of the Boggin/Starker/Jambor Trio, in Mozart trios and the *Archduke* on Nixa) has perhaps, in these works, a rather more interesting

interpretative personality: she is less predictable, more willing to drop into an intimate, confiding mood; and she does not "snatch" at phrases in climax as Frugoni is tempted to do (most noticeably in the G minor Ballade). Yet by the highest standards I think the listener must find her readings, too, a shade unmagical and "over-forward".

Nevertheless, when we take price and couplings into consideration, the only serious rivalry to these records comes from the Arrau two-disc set (Brunswick), consisting of these pieces, the Scherzi and the Barcarolle. So far, neither Ballades nor Impromptus have appeared in Rubinstein's Chopin series. So one of these two records (and I recommend the Capitol as slightly the preferable of a good pair) may well find a home in many collections. The recording on both is clean and immediate.

A.P.

**CHOPIN. Fourteen Waltzes.** **Alexander Uninsky** (piano). Philips ABL3216 (12 in., 41s. 9d.).

Novae (7/56) PL8170  
Lipatti (4/53) 33CX1032  
Rubinstein (5/56) ALP1333  
Askane (2/57) DGM19090

This is Uninsky's first disc of solo pieces, though he has two concertos to his credit. He is an attractive player, with a fair amount of technique and a delicate touch for quick piano passages. His phrasing is uncertain. He seldom tails off a "feminine ending" and often bumps the first note of a phrase even when it is not on the beat; thus his phrases are, so to speak, flat-surfaced instead of cambered. He senses the poetry in most of these waltzes, and plays some of them delightfully. The A minor is taken very slowly and quietly throughout. Most pianists brighten the tone, slightly increasing both speed and volume, from bar 17 onwards, but Uninsky preserves the veiled brooding melancholy of the opening almost to the end, and I noticed for the first time (and to my surprise) that in fact Chopin asks for an even uninterrupted piano right up to bar 54. In the second section of the C sharp minor Uninsky seems to me unnecessarily heavy-handed, though I realise he is trying to increase the effect of the quiet delicate repeat, and in the B minor he is just plain dull. This is perhaps the most difficult of the waltzes to bring off. Rubinstein manages it with some masterly rubato, Lipatti with a light strict-tempo accompaniment which miraculously generates tension out of nothing. Uninsky is far behind these two players in the little G flat waltz too, and, despite much pleasant playing and excellent piano quality, I would not put his performances as a whole on par with theirs.

R.F.

**DEBUSSY. Clair de lune.**

**GRANADOS. Goyescas:** Quejas o la Maña y el Ruiseñor.

**GRIEG. Lyric Pieces:** Papillon, Op. 43, No. 1. **Richard Farrell** (piano). Pye CEC32008 (7 in., 15s. 34d.).

It was a melancholy experience to listen to this little record only a few days after Richard Farrell's tragic death at the age of 31 in a car accident. His unusually reflective

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and poetic turn of mind made him a pianist I especially enjoyed hearing, and the three pieces on this record are just the sort of music he played particularly well. He exactly grasped the grave beauty of Granados's *The Lover and the Nightingale*, and brought out the touch of sadness latent in Grieg's *Butterfly* but so seldom appreciated. Perhaps the piano tone is a little furry round the edges, but not sufficiently to spoil a beautiful little record which I hope many people will buy and treasure. R.F.

**HINTERLEITNER. Partita for Lute. REUSNER. Suite for Lute in C minor.**

Walter Gerwig (lute). D.G.G. Archive EPA37078 (7 in., 16s. 84d.).

Gerwig has now brought his impeccable technique and musicianship to bear upon some lesser-known lutenist composers of the baroque era. The music is charming, if slight, and will bring pleasure to admirers of the lute in general and Gerwig in particular. Ferdinand Ignaz Hinterleitner is not mentioned in Grove's *Dictionary* or in Bukofzer's *Music in the Baroque Era*, and owing to the non-arrival of an index card I am not able to discover whether Gerwig made use of a printed or a manuscript source. Hinterleitner was a Viennese court lutenist at the end of the seventeenth century, and his main field of activity was in the production of ensemble music in which the lute played an important part. Indeed, Gerwig may even be playing one of these ten Partitas, and omitting the violin and gamba parts.

Esaias Reusner (1636-79) was a child prodigy, and when only 15 years old was employed at the court of Princess Radziwill at Breslau, where he learnt the French style of playing the lute and the French manner of composition. The Suite recorded here by Gerwig shows these strong Gallic features, yet for all its precocity there is much grace and charm in the music. In 1655 Reusner was court lutenist at Brieg, and later he went to Brandenburg, where he began to publish books of solo and ensemble pieces for lute. Some of this refined though well-written repertoire has been republished in *Das Erbe Deutsche Musik (Reichsdenkmale XII)*. D.S.

**LECUONA. Andalucia (Suite Espagnole).**

ALBENIZ. *Songs of Spain (Cantos de España)*, Op. 232. Leonard Pennario (piano). Capitol P8319 (12 in., 41s. 84d.).

Ernesto Lecuona is a Cuban born in 1896; at the age of five he was giving piano recitals with success, and though he toured Europe in the late twenties he seems to have spent most of his time in the Americas. The *Suite Espagnole*, one of his best known works, was published in 1929, and one of its movements, "Andalucia", has won fame arranged as a "pop" song, "The Breeze and I". All six movements are named after places in Spain and were presumably written just after he visited them. This suite is emphatically light music.

Albéniz died as long ago as 1909. He wrote a prodigious quantity of music (note opus number above), most of it at least as

light and much less Spanish in idiom than Lecuona's suite. I have a whole collection of dreary mazurkas, waltzes, "chants d'amour", etc., written in nondescript salon style to please publishers in London and Paris out to cater for the society drawing-room. But in the collection, which I bought for sixpence the lot, is a Jota and a Tango (Op. 164) in the Spanish style, and it is hard to believe they are by the same composer. Apart from Sarasate, Albéniz was the first Spanish composer who attempted to purvey the Spanish idiom to the rest of Europe, and it is tragic that he felt able to indulge his true talent so seldom for, incredibly, there was at that time little or no demand for such music unless it was written by a Frenchman or a Russian. His suite *Cantos de España* is not far short of a masterpiece. I happened to hear it immediately after Falla's *Three-cornered Hat*, and its invention is of comparable quality. On the other hand Lecuona's pieces, after the Albéniz, sound wretched little things. Outwardly the two suites are very alike; the difference is just that the Albéniz suite has real quality and the other hasn't.

Pennario plays this music with great skill and obvious affection. He gives a real virtuoso performance of the opening prelude in the Albéniz suite, which is full of very difficult guitar imitations, though he omits some *sforzando* chords (are they possible?) and for some reason ends loud and fast instead of slow and quiet as directed by the composer. I think he is too fast in "Cordoba", but he plays all these pieces with attractive panache, notably the final "Seguidillas", well-known in a violin-and-piano arrangement. The recording quality is splendid. R.F.

**LISZT. Transcriptions from Operas.**

Lucia di Lammermoor (Donizetti): Sextet. Il Trovatore (Verdi): Miserere. Norma (Bellini): Grand Fantasy. Oberon (Weber): Overture. Benvenuto Cellini (Berlioz): Benediction and Oath. Tannhäuser (Wagner): Pilgrim's Chorus. Tristan und Isolde (Wagner): Isolde's Love Death. Alfred Brendel (piano). Vox PL10580 (12 in., 41s. 9d.).

To some purists, of course, all transcriptions are by their very nature regrettable—mere inferior imitations of the real thing. But it depends, surely, on what their purpose is and how well they are done. Liszt's *réminiscences* of operas and his straight transcriptions filled in his day the role that now is taken by gramophone records: why then, it may be asked, when we have the advantage of recordings which do capture the operatic sound exactly, do we need to trouble further with them? The answer lies in the fact that Liszt was a genius; apart from the fascination of observing how, with his unparalleled understanding of the piano's scope, he translated music from one medium to another, making the result thoroughly idiomatic (as all good translators do), any music lover must be moved by his quite remarkable powers of *evocation*, of summing up, in his operatic fantasies, the atmosphere of an aria, a scene or a whole

opera, by his free treatment of the basic material. In this most interesting disc, which is admirably played by Alfred Brendel, we can hear examples of his "straight" transcriptions—which are nevertheless always illuminated by the brilliance of his keyboard effects—in the *Oberon* overture or the *Liebestod*; of his imaginative free transcriptions in the *Miserere* scene, a remarkable piece of atmospheric writing (only slightly marred by a non-Verdian coda of his own devising), and in the sextet from *Lucia*, whose cadenzas suggest the mood of the work as well as the singers' virtuoso decorations; and of his operatic pot-pourris in *Norma*, where the most memorable melodies from the work are reset in an elaborate framework which forms, as A.P. puts it in his sleeve note, "a quintessential extract of the emotions which a *Norma* performance would inspire". We may well agree with the critic who felt that "Bellini's themes never had, by themselves, the grandeur and magnificence that Liszt is able to infuse into them". Any purist who affects to despise transcriptions should be made to listen to this fascinating disc. It is a pity that Vox were not able to achieve a less shallow and metallic piano tone for it. L.S.

**REGER. Fantasia and Fugue on B-A-C-H, Op. 46. Introduction and Passacaglia in D minor. Günther Ramin (organ). Recorded at Beckerath, Germany. D.G.G. DG16089 (10 in., 30s. 11d.).**

Until his death a year or two ago, Günther Ramin was organist at Bach's Thomaskirche in Leipzig, and had a good reputation as a recitalist. This is the first organ record of his to be released in this country, and though it has defects it is to be welcomed. The main work is an elephantine fantasia and fugue by Max Reger, each bar crammed cropful with notes; indeed, in the fantasia each bar fills a whole line for page after page. It must be prodigiously difficult. I remember that great organist Cunningham playing the work in this country before the war, but few players anywhere would attempt it in

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See Page A45 of This Issue



public. Ramin gets in a bit of a tangle on a number of occasions, and he often seems to have difficulty in playing all the notes of a chord exactly together, but he makes a brave shot at it. It is a pity that the disc turns over in the middle of the fugue. Side 2 is completed by another of Reger's organ pieces, this time on, for him, a rather more modest scale, but not of any very great interest. The B-A-C-H work is a curious mixture of inflated hokum (if such a thing is possible) and genuine inspiration; the end of the Fantasia is tremendous stuff. The fugue is one of those (Mendelssohn's in E minor for piano is another) in which the tempo gets gradually faster from start to finish. Ramin goes two-thirds of the way with the composer, but then gives up the struggle against appalling odds and holds a tempo he can just about manage for the last few pages, despite Reger's optimistic requests to pile it on yet more. Frankly Ramin has not quite the virtuoso qualities Reger asks for. But, then, who has? The recording is pretty good, though I would not pretend that in this great blaze of sound the part-writing always comes over clearly.

R.F.

#### SHOSTAKOVITCH. Preludes and

**Fugues, Op. 87.** No. 24 in D minor; No. 7 in A major; No. 8 in F sharp minor; No. 6 in B minor; No. 22 in G minor; No. 20 in C minor.

**Dimitri Shostakovich** (piano). Parlophone PMC1056 (12 in., 35s. 10d.).

With Mr. Menotti's castigation of those who "detest all except what by fashion is blest" still ringing in my ears, I hesitate to commit myself on the musical value of Shostakovich's Twenty-four Preludes and Fugues, Op. 87, although I can with complete honesty say that I find them rather a bore. This, however, is a statement about me rather than about Shostakovich, and readers of THE GRAMOPHONE have every right to expect more than that. Well, it seems reasonably obvious that anyone who writes a set of preludes and fugues in all the major and minor keys must be prepared to face comparison with Bach, so let's see what happens if we draw the comparison. Why are Bach's fugues not, or only very rarely, boring, however abstruse the procedures to which he may be subjecting his themes? In the first place there is, for the musician, a certain joy to be obtained from listening to themes being put through the hoops in precisely this way. But it is not the elaboration of the ideas themselves that thrills us, so much as the fact that this elaboration contributes to the shape and development of the music. The relative denseness of the fugal working has an obvious relation to the dramatic force of the piece, so that, for example, a *stretto* provides a perfectly audible climax; and the combination of different contrapuntal voices is so designed as to give rise to harmonic progressions whose function is clearly recognisable—both their strictly musical function, and also their emotive function. Bach, in fact, was writing within a recognised harmonic framework, and it is this which gives his counterpoint its significance as more than mere note-spinning.

Now Shostakovich is attempting to do the same thing in an era when there is no solid framework of accepted harmonic procedure. Short of writing pastiche Bach—and he only occasionally has recourse to this—the only way in which he could give his counterpoint comparable significance would be by writing within the context of a distinctive personal style. Both Hindemith and Bartók have demonstrated the possibility of this, in their different ways. But instead Shostakovich writes within the framework of a tired and insipid diatonic language that rarely—to me at any rate—seems to provide sufficient impulse for the music to grasp our attention. It may be praiseworthy to attempt to demonstrate the continuing validity of the diatonic system, but I can't think that this is a convincing way in which to do it.

The preludes, less contrapuntal in intention, can in the main be enjoyed as genre pieces, though some are more interesting than others. Shostakovich is a pretty good pianist, but I am not certain whether the overall monotony of dynamic level is due entirely to the recording technicians. The quality of the sound is not as good as in the general run of present-day English recordings, but it is acceptable nevertheless; I presume it must have been made in Russia, or at least in Eastern Europe.

If I am somewhat cool in my reactions to this record it is not because I don't think Shostakovich a good composer; a number of his works have shown that he is. But there is an element of drab Victorianism in many aspects of Russian life today, and I can't help feeling that it has made its mark on Shostakovich by inducing an undue respect for fuguing as an activity, to be pursued whether or not it has any real relevance to his artistic needs. J.N.

#### CHORAL AND SONG

**BACH. Cantata No. 147:** "Herz und Mund und Tat und Leben". **Motet:** "Jesu, meine Freude", BWV227.

**Joan Sutherland** (soprano), **Helen Watts** (contralto), **Wilfred Brown** (tenor), **Thomas Hemsley** (baritone), **Geraint Jones Singers and Orchestra** conducted by **Geraint Jones**, with **Edward Selwyn** (oboe d'amore), **Dennis Clift** (trumpet). H.M.V. CLP1178 (12 in., 35s. 10d.).

Cantata No. 147:  
Thomas

(12/57) OL50150

There is not much to choose between the two recordings now available of Cantata No. 147. Both are excellent performances. Kurt Thomas has boys in his choir, Geraint Jones women, who sing with good and steady tone. There is a rather better internal balance in Geraint Jones's choir, but his soloists, very naturally, are not so happy in the recitatives as the German artists. Joan Sutherland—making a welcome first appearance on disc—sings her aria "Bereite dir Jesu" ("Make ready, Lord Jesus") with beautiful tone, and Helen Watts does well in "Schäme dich, O Seele, nicht" ("Ne'er feel shame, O heart of mine"), though I prefer the more meditative approach of Oiseau-Lyre's Sibylla Plate. The tempo

chosen by the conductor, however, gives Miss Watts little choice in the matter. On the other hand Mr. Jones takes the choros that ends each part (the accompanied chorale we know as "Jesu, joy of man's desiring") considerably more slowly and reflectively than Mr. Thomas, which seems right: but there is a slight lack of flow in the rhythm of the orchestral part. The orchestral playing is of admirable quality and Edward Selwyn gives us some well devised ornamentation in the oboe d'amore obbligato of the contralto aria. Wilfred Brown and Thomas Hemsley sound a little tentative, but altogether this is a good team and I hope we shall hear more from it.

The performance of *Jesu, meine Freude* is in every way successful and indeed could hardly be bettered. This magnificent five-part motet, absent from English catalogues since 1928—about which year H.M.V. issued a recording by the Bach Cantata Club on black label discs—was probably composed in July, 1723, soon after Bach took up his residence at Leipzig, for the funeral of Frau Käse, wife of the Head Postmaster. It is finely designed in the form of a rondo. The chorale melody, modelled by Johann Franck on a secular song of 1641, *Flora, meine Freunde*, is set throughout for four voices and varied on all but its last appearance after being heard at the start of the work. In between each of these come "episodes": freely set doctrinal sentences taken from the eighth chapter of the Epistle to the Romans, Nos. 2, 6 and 10 being sung by five voices, Nos. 4 and 8 by three voices.

In the setting of the third verse of the chorale, "Hence! Hence! thou noisome serpent!", the melody is wonderfully transformed and expanded into a splendid battle piece, and in the fifth verse, "Farewell all that's mortal", Bach writes one of his most sublime addresses to death viewed as the gateway to eternal life, a movement of profound and heart searching beauty in which the words "fare thee well" are thrice repeated like a refrain. The alto voice has the chorale melody throughout, woven into the new material with all its composer's extraordinary skill.

The Motet was sung unaccompanied in the old H.M.V. disc and is often so heard: but Geraint Jones uses organ and string bass as a discreet instrumental support. He dispenses with this in the three-part sections and at some other points. There is every justification for the use of instrumental accompaniment. According to Schweitzer, if Bach "had performed his Motets with the voices alone he would have been running counter to the practice of his epoch", and in fact one of his Motets has a figured organ part and duplicate instrumental parts in his own handwriting which implies that he provided such for the rest, but they have been lost. The Motet is, of course, completely effective sung *a capella*, but I, personally, prefer the use of an accompaniment when so artistically performed as on this disc.

The vocal score is published, with English words only and edited by W. G. Whittaker, by O.U.P. No Bach lover can afford to be without this fine performance

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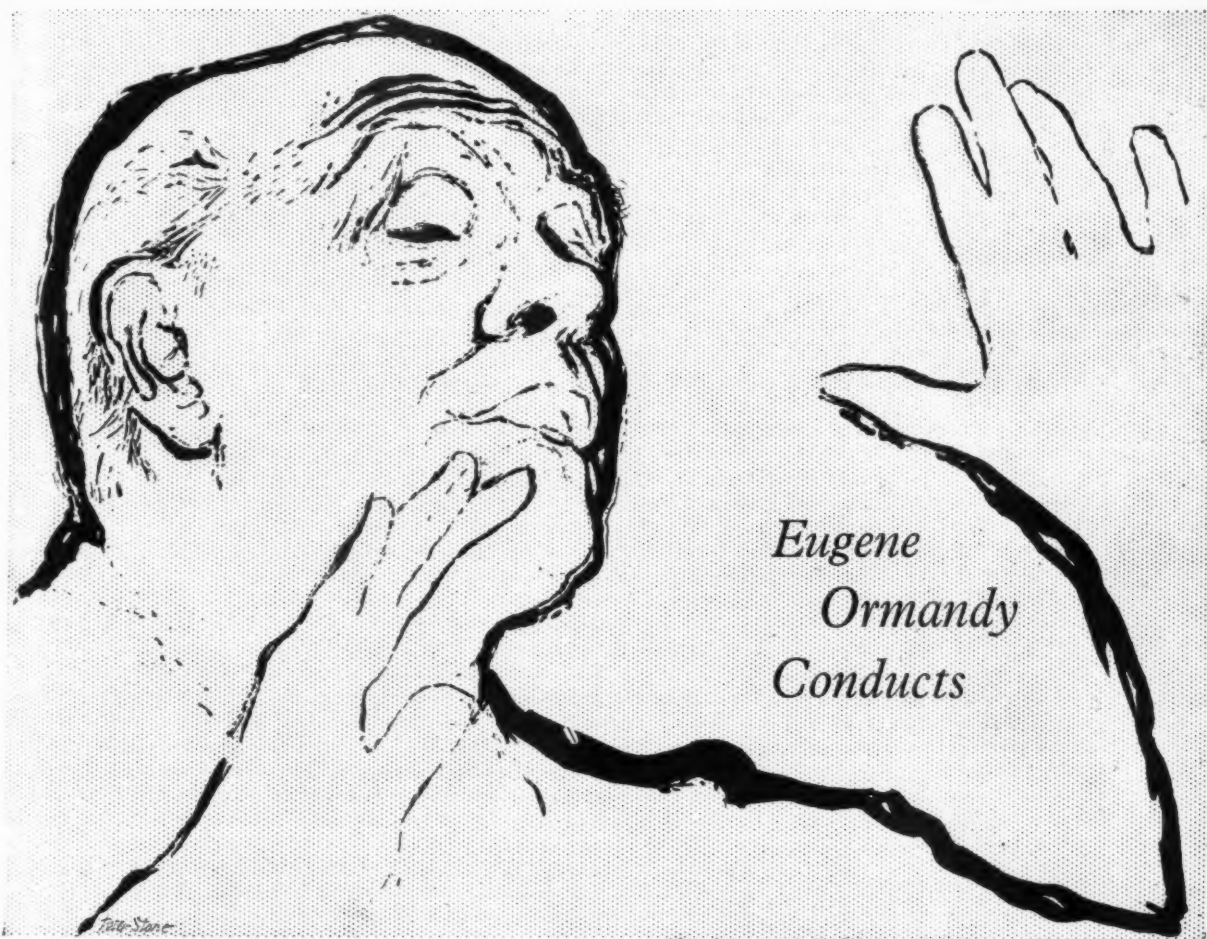
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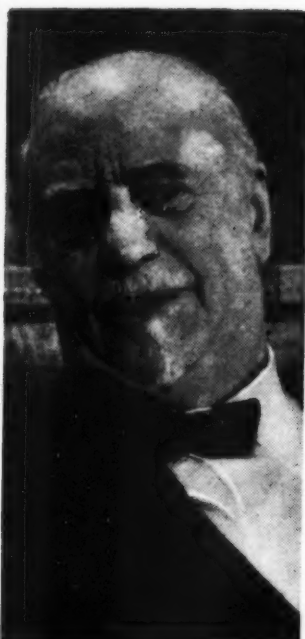
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(Prague)

*The Royal Philharmonic Orchestra**conducted by Sir Thomas Beecham,**Bart.*

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**S METANA***The Bartered Bride:**Proc Bychom se netesili (Opening chorus:—See the buds burst on the bush)**Kdybych se co takoveho*

(Gladly do I trust you—Act 1)

*Jak vam pravim, pane kmotre*

(Everything is ready—Act 1)

*Snamt' ja jednu divcnu*

(I know a maiden fair—Act 2)

*Nuze, mily chasniku*

(Just a moment, if you please—Act 2)

*Och! jaky zal!—Ten lasky sen, jak**krasny byl! (Alone at last—How**strange and dead—Act 3)**Soloists, Chorus and Orchestra of The Slovenian National Operal (Ljubljana)**conducted by Dimitri Gebre*

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**S METANA***Vltava from Ma Vlast (My Country)**The Concertgebouw Orchestra**conducted by Antal Dorati*

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*Sacred Songs, Vol. 2:***AMPLEFORTH***My God, I Love Thee***MAHER***Soul of My Saviour***FABER***Mother of Mercy***HENRY-WISE***I'll Sing a Hymn to Mary**Father Sidney MacEwan**with Charles Smart, organ.*

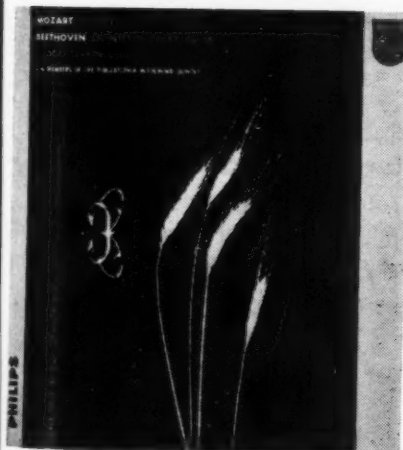
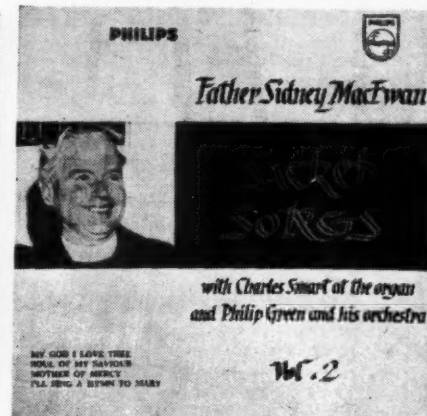
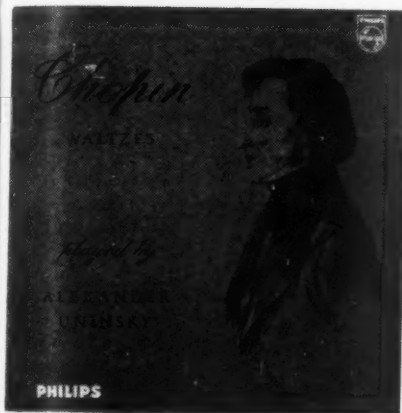
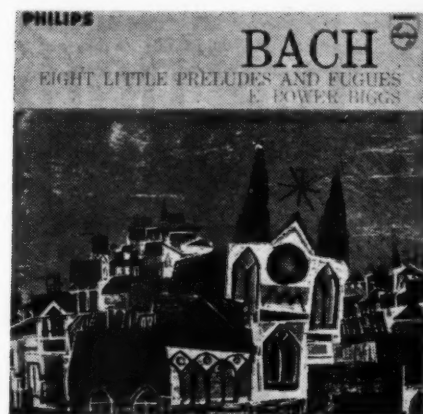
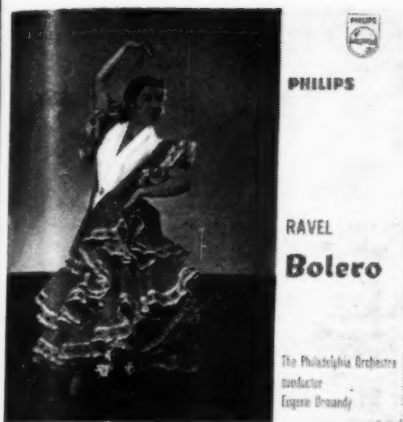
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**ROMBERG***The Student Prince—Excerpts:**Deep in my Heart**Serenade**Drinking Song**Just we Two***Risë Stevens** (Mezzo-soprano)**Nelson Eddy** (Baritone)*Chorus and Orchestra**conducted by Robert Armbruster.*

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**BACH. Magnificat in D major, BWV243. Church Cantata No. 31: (Easter) "Der Himmel Lacht, Die Erde Jubiliert". The Stuttgart Choral and Symphonic Ensemble** conducted by **Marcel Couraud**. Philips ABL3218 (12 in., 4ls. 9d.).

*Magnificat:*  
Leitner (5/55) APM14001  
Reinhardt (12/56) PL8890  
Colombo (1/56) OL50101  
G. Jones (9/57) CLP1128

This is the later, D major, version of the *Magnificat*, like all the previous recordings except that on Vox. Oiseau-Lyre took two sides over the work, H.M.V. one-and-a-half, finding room for some Purcell with it; the D.G.G. (which I discussed along with the others last September) I do not propose to consider further. At first sight, then, this new issue represents even better value, since the *Magnificat* takes only one side, the whole of the other being freed for a Bach cantata not hitherto available. But this is accomplished only by taking the work at a speed which frankly is most upsetting. Marcel Couraud's reading certainly does not lack vigour or impulse; but the way he races through everything suggests an insensitivity to nuance and to the significance of the words, and a lack of feeling for style, and results in an undoubted loss of dignity. The opening chorus rattles along brightly, with splendidly virtuosic trumpets, and the chorus sings well; *Et exultavit* (which is marked *Andantino*) is a sheer hell-for-leather; *Et misericordia* becomes a real dance-speed Siciliano; *Fecit potentiam* contains no suggestion of majesty; *Suscipit Israel* (sung by the concerted female voices) is a nice easy-flowing *Allegro moderato*—but why go on? All M. Couraud's rhythmic zest, and some very good performances, cannot compensate for a basically wrong-headed interpretation: one does not magnify the Lord "at the double".

Of the soloists, the soprano has a clear, sexless voice akin to that of a choirboy; the contralto, none too exact in placing starts of phrases in *Quia respexit*, has a good voice, but ruins *Esurientes* by a plethora of intrusive h's and a complete absence of trills; the tenor, quite the best of the four, is very good, with a fine ease of phrase; and the bass is acceptable, if a bit stiff. The chorus ensemble in the triplets of *Gloria* (the only movement to be taken at orthodox speed) is poor, and the sopranos push sharp in *Sicut locutus est*. In the choral parts the orchestra outweigh the voices, to the detriment of the words. There is the most extraordinary mixture of Latin pronunciations, sometimes in the same phrase: we get "progenie" and "generations" with a hard g, as well as "manya"; "fechit" but "prinsipio"; and of course (being a German performance) "kvia". The recorded quality is good, but there is an obtrusive tape-join at the start of *Omnes generationes*. All this adds up, I feel, to a

recommendation to stick to the H.M.V. version, despite its disconcerting changes of volume level.

The Bach Easter cantata, one most richly scored, is done with an altogether surer sense of style and language, though many will regard the speed of the opening *Sonata* for brass, wind and strings as excessive. The singers are more at ease and the balance is more satisfactory; and this side at least can be recommended. L.S.

**BRAHMS. Lieder. Junge Lieder I (Meine Liebe ist grün) (F. Schumann); Heimkehr, Op. 7, No. 6 (Umland). Dein blaues Auge, Op. 59, No. 8 (Groth); Wir wandelten, Op. 96, No. 2 (Daumer); Serenade, Op. 70, No. 3 (Goethe); Eine gute, gute Nacht, Op. 59, No. 6 (Daumer); Der Gang zum Liebchen, Op. 48, No. 1; Ein Sonett, Op. 14, No. 4; Minnelied, Op. 71, No. 5 (Hölty); Sonntag, Op. 47, No. 3 (Umland); Ständchen, Op. 106, No. 1 (Kugler); Die Mainacht, Op. 43, No. 2 (Hölty); Botschaft, Op. 47, No. 1 (Daumer); Geheimnis, Op. 71, No. 3 (Candidus); Salamander, Op. 107, No. 2 (Lemcke); Komm bald, Op. 97, No. 5 (Groth); In Waldeinsamkeit, Op. 85, No. 6 (Lemcke); Mein wundes Herz, Op. 59, No. 7 (Groth); Es träumte mir, Op. 57, No. 3 (Daumer); Von ewiger Liebe, Op. 43, No. 1 (Wenzig). Dietrich Fischer-Dieskau (baritone), Karl Engel (piano). H.M.V. ALP 1584 (12 in., 4ls. 8½d.).**

To this Brahms recital Dietrich Fischer-Dieskau brings all his sensitive understanding and grave art. But I would not recommend the disc for continuous listening. There is a certain effect of monotony, inevitable when a big bass-baritone voice is used for long periods at half- or quarter-pressure. There are beautiful things here—especially "Die Mainacht", "Wir wandelten" and "Von ewiger Liebe"—so beautifully done as to make the record most desirable; but I feel that songs like "Ständchen" and "Botschaft" need to be filled out by a smaller, brighter, fleetier voice, rather than "marked" (as opera singers do in rehearsal) by a big one. Excellent recording. A.P.

**BUXTEHUDE. Four Sacred Choral works.** "Fürwahr! Er trug unsere Krankheit": "Nimm von uns, Herr, du treuer Gott": "Herzlich lieb hab ich dich, O Herr": "Magnificat anima mea". **Horst Günther** (baritone), **Norddeutscher Singkreis**, with Ilse Brix-Meiner, Rosemarie Lahrs (violins), Ernst Doberitz, Evelyn Distler (violas), Johannes Koch, Jürgen Sartori, Josef Ulsamer (gambas), Klaus Storck (cello), Angelo Viale (double bass gamba), Adolf Scherbaum, Rudolf Haubold (trumpets), Otto Steinkopf (baroque bassoon), Matthias Siedel (positive organ). D.G.G. Archive APM14082 (12 in., 4ls. 9d.).

The north German baroque composers are doing well, disc-wise, just now. After Lübeck and Bruhns comes Buxtehude,

though unlike them he is fairly well represented in the Classical LP Catalogue. I venture to say, however, that no performances at present available come up to the remarkably high standard of these. The voices are those of amateurs, yet they have been so well trained and well selected that the effect is really impressive. One thinks of just the kind of voices that might have been available to Buxtehude for his famous *Abendmusiken*—concerts of church music that attracted the attention and interest not only of the local townspeople, but also of the greatest of contemporary musicians. Buxtehude, as man and musician, is still a fairly shadowy figure to the average music-lover of today. He should be better known, so too his music; for one cantata is worth two visits to the surgery. This disc exudes the calm and trusting faith of seventeenth century Germany, not without its sentiment, yet simple and direct, such as we can still appreciate today.

The instruments, all baroque in style or origin, lend a sympathetic colour to the chorus, and though I do not recall having heard a baroque bassoon before, if that is what baroque bassoons sound like, I hope we hear more of them. The positive organ, played by Matthias Siedel, is adequate tonally and never too obtrusive.

*Fürwahr* (which appears on the label as "Fürwahr") is a fine example of a unity composed of sections in contrasted dynamics. Buxtehude achieves effects of touching beauty in his interplay of solo voice, chorus, and instruments. The fresh and flexible voices of the choir take the composer's baroque twirls with the greatest of ease, and though there are occasions when the balance is not quite satisfactory, the performance is in general on a very high level. *Nimm von uns* makes use of a different kind of contrast: that of male and female voices in antiphony. The strings have less to do here, yet the role they play is an important one. In *Herzlich lieb hab ich dich* they momentarily but persuasively represent the flutter of an angel's wings as the third verse begins ("Ach Herr, lass dein lieb Engelein—" "Lord, let Thine angel at the last take my soul to Abraham's bosom"). This cantata, probably the finest of the three, is founded on Martin Schalling's hymn, whose melody is heard sung by sopranos in unison at the very beginning. As an example of Buxtehude's setting of a Latin text, the *Magnificat* could hardly have been bettered. Here the resources are of the simplest, yet the emotional impact remains as strong as ever. Bruno Grusnick's editions, used in this recording, are faithful to the original texts, and the recording itself has been carried out with due regard for the right acoustic. D.S.

**HAYDN. Scena di Berenice. Saint Cecilia Mass: Laudamus Te; Quoniam. Jennifer Vyvyan** (soprano), **Haydn Orchestra** conducted by **Haydn Newstone**. Decca LW5334 (10 in., 20s. 10d.).

The plum here is the *Scena di Berenice*, which London concertgoers may remember from a performance that Elisabeth Schwarzkopf gave in the Festival Hall

last January. This is a superb dramatic sequence set to a text by Metastasio, consisting of an agitato opening section that grows more confident and exhortatory after a glorious, expansive modulation and turns into a pathetic slow arioso with warm accompaniment, marvellously scored (and very well played), then finishes with another Allegro, desperate and determined. Haydn wrote this splendid florid piece, which will remind the ordinary opera-going person of Fiordiligi in her *Come scoglio* mood, for Brigida Giorgi Banti to sing at his own benefit concert. He declared that "she sang very scanty"—this is Haydn's own optimistic English—and the piece is certainly one for any accomplished florid soprano to practise at. Jennifer Vyvyan launches into it with immense gusto, and has full scope for her pathetic tones, and coaxing appoggiaturas. Dramatic verve leads her into some squalls in the last section, and her bottom register isn't quite convincing at the very end, but there is much to admire on the way.

Experts think little of Haydn's *St. Cecilia Mass* which dates from 1771, 24 years before the *Scena*. The *Laudamus* has a cheerful, robust tune and much florid passage work, very neatly delivered; the organ continuo makes for a heavier texture than we usually associate with music of this period. The *Quoniam* is *streptosissimo* with brave blaring trumpets and florid runs that are a shade too fast for Miss Vyvyan—or for almost any singer. What a pleasure, incidentally, to welcome an expert British singer to the record catalogues in solo music. W.M.

**MENOTTI. The Unicorn, The Gorgon, and the Manticore.** Betty Hodges, Hallie Nowland (sopranos), Mary Hensley (contralto), Frank Karian (tenor), recorded in co-operation with the New York City Ballet conducted by Thomas Schippers. Chorus Master: Walter Baker. Columbia 33CX1543 (12 in., 41s. 8½d.).

Menotti's "madrigal fable" was first given at the 1956 festival of chamber music in the Library of Congress, Washington, where it met with a very favourable reception; one reviewer went so far as to call it "Menotti's most solid achievement to date from both the musical and the dramatic viewpoint". This is not the impression I get myself from listening to this excellent record, but let that pass for the moment.

The story is told by a small chorus in a series of "madrigals", while the dancers (ten of them) mime the action; a miniature orchestra of nine players provides instrumental interludes. Apparently the form was suggested by the madrigal-comedies of Orazio Vecchi, though as a matter of fact Vecchi doesn't appear to have intended any kind of dramatic performance of *L'Amfiparnaso* or of *Le Veglie di Siena*. However, misunderstandings can often prove fruitful in the arts. Opera itself was the result of a mistaken conception of ancient Greek drama, and Menotti's modern madrigal fable might well prove effective on the stage.

Its hero is a Poet who lives in a castle and appears one Sunday at the townfolks' customary promenade leading a unicorn. When they have recovered from their surprise they follow suit, led by a shrewish countess. On the next Sunday the Poet appears with a gorgon—a proud and terrifying creature. The countess, who must at all costs keep up with the latest fashion, poisons her unicorn and persuades her husband to buy her a gorgon. No sooner have the citizens followed her lead than the Poet reappears with a manticore. This is a beast with which I am unfamiliar, but his disposition is evidently as prickly as his hide: "How often as if in just inadvertently he kills the people he loves best", sing the chorus. Even this unlovable creature becomes fashionable in its turn.



Thomas Schippers (E.M.I. Photo)

When next Sunday the Poet fails to appear at all, the people decide to seek him out in his castle and punish him for wantonly destroying his series of odd pets—but it is only they themselves who are guilty of this crime, for they find him on his death-bed surrounded by the sorrowing figures of the unicorn, the gorgon and the manticore. In the final madrigal the Poet sums up the meaning of the allegory "Oh foolish people, who feign to feel what other men have suffered, you, not I, are the indifferent killers of the poet's dreams". He bids farewell to the three beasts who represent the different aspects of his art—shy and graceful youth, proud manhood, and withdrawn old age: "Equally well I loved you all. Although the world may not suspect it, all remains intact within the Poet's heart".

Superficially the allegory is clear enough. Professional aesthetes, who follow stylistic fashions in art because they are incapable of seeing beneath the style to the idea, are legitimate targets for satire in any period. Unfortunately Menotti blunts the edge of his satire by turning the Poet's final speech into a kind of artistic testament; he has in fact been quoted as saying that it might serve as his own epitaph. This seems a little odd, because Menotti is a very successful composer who has never had to face much popular lack of comprehension. One can see that the unicorn-gorgon-manticore analogy might be applied to certain very great composers, such as Beethoven or Stravinsky; but to the amiable Mr. Menotti...? Surely not!

This shift from objective satire to subjective manifesto strikes me as a serious flaw, marring both text and music of *The*

*Unicorn*. On the verbal level it is reflected in the juxtaposition of the would-be funny exchanges between count and countess ("I must go back to mother") and the would-be poetry of the Poet's experience. ("[The Gorgon] slowly sarabands down the street ignoring the hunter but mixing with the élite"). Musically too there is a disturbing inconsistency of style. The touches of mediaeval colour in the instrumental interludes—tabor and solo woodwind, consecutive fifths, modal turns of phrase—don't mix convincingly with the choruses, which for all their title of "madrigals" are essentially conservative twentieth-century part-songs. But if the work as a whole cannot be taken quite as seriously as it seems to ask to be, it is nevertheless quite a pleasant entertainment. There is nothing here to shock or disturb and I shall not be surprised if it receives many performances, both amateur and professional (in fact one is scheduled by the New Opera Company for later this year).

The writing, though not without difficulties, is always grateful to the singers and instrumentalists, and this performance conveys a real sense of enjoyment. The recording is good. It will, I'm sure, achieve great popularity—popularity which could only be resented by anyone tactless enough to compare it with a similar work of real musical stature, such as *L'Histoire du Soldat*. J.N.

**PERGOLESI. Stabat Mater.** Margot Guilleaume (soprano), Jeanne Deroubaix (contralto), Carl Gorvin (positive organ), Südwestdeutsches Kammerorchester conducted by Matthieu Lange. D.G.G. Archive APM14098 (12 in., 41s. 9d.).

Mainz Chamber Orch., Kehr (11/56) PL9960

The catalogue of Pergolesi's *Opera Omnia* represents an incredible fecundity in a composer who died when he was 26 years old; and inevitably many of his works have been shown to be by other composers—so much so that it is a relief when something proves to have been by Pergolesi after all! Musicologists still seem happy about the authenticity of this *Stabat Mater*, which he composed on his deathbed in a monastery—though they do believe, I gather, that Leonardo Leo completed the last movement which is a fast and chromatic Amen.

What they aren't so happy about is the quality of the music which is supposed to be dull, trivial, inappropriate and derivative. Critics from Padre Martini to Edward Dent have graced it with their strictures, though Bellini and Rossini loved it dearly. So do I. The two fugues, *Fac ut ardeat* and *Amen*, are a bit ordinary, but otherwise the naïve, melodious music seems wonderfully affecting and diversified. One movement, *Eja Mater*, is usually crabbied by musicologists, but it contains a remarkable passage, where the alto sings G against A flat and F sharp on the strings—it sounds just like Bartók. The difficulty with a *Stabat Mater* setting is that the poem, by its very nature, lends itself to slow music. Pergolesi was obviously concerned to introduce as much variety of tempo as



possible, so that the Largo and Andante movements could make the more impressive effect. I still don't see the connection between a gay Allegro with a syncopated theme and its text which tells of the Virgin's grief and terror when she looked on her dying Son; but one must strongly admire Pergolesi's vivid response to the verses *Sancita Mater, istud agas, and Inflammatus*. The vocal parts are rich in plaintive thirds and anguished clashes, but the general impression is of spontaneous invention that appeals to the heart, and hardly at all to the intellect.

Many British concertgoers know Pergolesi's *Stabat Mater* through the performances that Roy Henderson and his Nottingham Oriana Choir used to give—they recorded it for Decca with Ferrier as the alto soloist. I first heard it at the National Gallery in their performance, which was of the version (one of several) for soloists and choir. Pergolesi intended the work for two male soloists, soprano and alto, without choir; it is sacred chamber music, and the two recordings at present available both take this approach.

They are alike in other ways. Both are German performances, both historically minded; the singers are well chosen in both performances for the purity but also affecting power of their voices and ability to sing divisions or shakes (but all four singers leave out trills in places where common sense or the autograph prescribes some ornamentation). Two major differences are that the Vox uses a harpsichord for continuo (I heard it rather more often than R.F. who reviewed the set) and German Latin pronunciation, while the Archive goes for Italian its Latin and chamber organ continuo. The trouble about the organ is that its bass overloads bottom line, and the registration rarely the brings out middle-voice harmonies.

The new Archive version is slightly more attentive to changes of dynamic level; on the other hand the slow movements are a shade more earnest and laboured than in the Vox set. Margot Guillaume, the soprano, sings as beautifully as may be expected, with exquisite legato and most musicianly handling of all the appoggiaturas; but Frederike Sailer (Vox) is also very beautiful, and her voice is rather more boyish in timbre, which may be right in a work written for male soloists. Miss Deroubaix's voice reminds me a little of Jennifer Vyvyan; she uses nasal resonance in the same way. But her actual interpretation of the music varies from prosaic accuracy at the beginning to imaginative appreciation of the music's expressive possibilities, and she evidently believes that Italian-style singing consists of swallowing consonants (she ought to listen to Callas!). The recorded sound is slightly more mellow and luxurious in the Archive, though still clean; organ continuo may be partly responsible for this.

As to edition, R.F. remarked that the Vox performance was unlike any of three vocal scores that he had. I haven't got a vocal score at all, but I do have the Eulenberg miniature score, and this is, a

few notes excepted, very close indeed to both Vox and Archive; which is not surprising since it was edited from the autograph at Monte Cassino (pre-war, I hardly need to say, alas) by Alfred Einstein. The Archive card will doubtless be full of information about texts, but it hasn't yet reached me. I haven't yet said which is the better of the two versions, and honestly it's difficult to know. I would choose the Archive, perhaps, for the sake of Miss Guillaume; but the Vox performance, though a shade less scrupulous, is also a shade more lively. It's a very nice distinction. W.M.

**TALLIS. Five Hymns:** Jesu salvator saeculi; Deus tuorum militum; O nata lux de lumine; Jam Christus astra ascenderat; Salvator mundi Domine. **The Lamentations of Jeremiah the Prophet. Deller Consort** (Eileen McLoughlin, Alfred Deller, counter-tenor; Wilfred Brown, tenor; Gerald English, tenor; Maurice Bevan, baritone; John Frost, bass). Vanguard PVL7072 (12 in., 39s. 11½d.).

There are many musical LP enthusiasts who complain, quite rightly, that British composers have the non-lion's share of the catalogue. Usually they mean living composers, but the same complaint is equally true of earlier names in our illustrious musical history. Most people who know the music of the three B's have at least heard of the three T's: Tallis, Tye and Taverner, all eminent Tudor composers, and all presumably worthy of a place in our present musical firmament. Well, there is no Tye in the catalogue at all, there is one snippet of Taverner, and there are two Tallis items. One of these is a minuscule keyboard piece lasting about a minute, the other is a hymn, wrongly described as a motet and lacking its plainsong verses, which should alternate with the polyphony.

Vanguard did a great service for music when they decided to make a disc entirely devoted to Thomas Tallis. It is superbly recorded by artists who specialise in the performance of church music, and who sing with real style and conviction. Equally important, it is based on accurate musical texts which give us the essence of Tallis's wonderful technique. No attempt is made to iron out the clashes between converging voice-parts, when one sings (for example) a C sharp against another's C natural. You may affirm that the effect is over-used by Tallis—though many of his contemporaries did just the same—but it is abundantly clear that he knew what he was doing and that his justly-famed setting of the *Lamentations* gains greatly in emotional impact by the frequent appearance of this simple yet logical harmonic device. The *Lamentations* are generally known to connoisseurs through a popular edition which transposes the music up and consequently exchanges voice-parts. This has the additional result of bringing in treble or soprano voices, which spoil the dark, sombre tone-colour that Tallis knew he could get only from men's voices. Sung, as on this disc, by counter-tenor, two tenors and two basses, the

balance and sonority are unsurpassable. Each individual line has enough personality to allow the listener to hear polyphony in a way that would hardly be possible if a large choir were used. Yet at the same time the voices blend perfectly in chordal passages (the wonderful "Jerusalem, convertere ad Dominum Deum tuum" in the first section) and their intonation is almost immaculate.

For the five hymns there is a slightly different consort of voices: a soprano sings the top line, but happily it is a straight line and not an operatic or wobbly one. The cool transparent texture of the polyphonic verses is thus admirably contrasted with the plainsong, by men's voices only, and at long last record collectors are able to appreciate one of the standard formal devices of the Renaissance: the use of simultaneous contrast in timbre, texture, and dynamics. This is an aesthetic experience which should not be missed, for it is fundamentally more impressive than all the stereo demonstrations in the world. The reason is, of course, that it is built into the music, and we feel ourselves in direct contact with the composer. Magnificent music, beautifully sung, finely recorded. D.S.

**CHORAL MUSIC. Mount of Olives** (Beethoven): Hallelujah Chorus. **Deutsches Requiem** (Brahms): No. 1 Blessed are they that mourn; No. 4 How lovely are thy Dwellings. **Hide not thy face, O Lord** (Farrant). **O Lord, Maker of All Things** (Munday). **The Messiah** (Handel): Hallelujah. **Llanllfni** (Ancient Hymn, arr. Jones). **Braint** (Ancient Hymn). **Lo, Round the Throne** (Nicholas). **Insanae et Vanae Curae** (Haydn). **Requiem Mass** (Mozart): No. 7 Lachrymosa. **Welsh Festival Choir** conducted by J. Morgan Nicholas. Delys ECB3145 (12 in., 39s. 7½d.).

Wales has long been famous for its choirs, and the Welsh Festival Choir carries on this tradition worthily in spite of the fact that it is of quite recent formation. It began its career only in 1951, and on the evidence of this record it combines natural talent with real musical enthusiasm. It will come as no surprise to find that the tenors are a good deal stronger than in most southern English choirs, but the sopranos, too, have an edgy robustness that is very refreshing after the frail white tones we too often hear. The basses seem to lack weight, but this may easily be a characteristic of the recording rather than of the choir, for the low notes of the organ accompaniment are also weak. In other respects the recording is good.

Though the sound the choir makes is a good one, I am not altogether happy about the programme they have chosen for this record. Evidently they decided to put in something for everyone, but the trouble is that their style is not yet flexible enough to do equal justice to such diverse things as sixteenth-century anthems, choruses from Brahms and modern hymn-tunes. The second side of the record, containing the items from Handel's Hallelujah Chorus onwards in the above list is the more



satisfactory; the music on this side in the main calls for a more straightforward approach, and it gets it. But the choruses from Brahms's *German Requiem* need much more subtlety of phrasing, a much more flexible control of dynamics, if they are not to sound stodgy and dull—and the same applies to the pieces by Farrant and Munday, though here the basic problem is to give each line its individual phrasing and yet blend them with one another, and this is almost impossible with a choir of this size.

The accompaniments are throughout played on the organ, which is another reason why the Brahms fails to give much pleasure. However, the record as a whole gives a very good idea of this choir's virtues, as well as of its weaknesses. Amateurs of choral singing will certainly want to hear it.

J.N.

### GREGORIAN CHANT. Liturgia

**Paschalis.** Benedictiones et Praeconium. Promissio Baptismalis et Missa Solemnis. Choir of the Monks of the Benedictine Abbey of St. Martin, Beuron, directed by Dom Maurus Pfaff, D.D., O.S.B. D.G.G. Archive APM14104-5 (two 12 in., £4 3s. 6d.).

These two discs contain the major part of the Liturgy of Holy Saturday according to the reformed rites put into force by the general decree of the Congregation of Sacred Rites, *Maxima Redemptionis Nostrae Mysteria* (November 16th, 1955). The texts, as most readers likely to be interested in this recording will know, are to be found in the *Holy Week Manual* (Burns & Oates), but three hymns and a psalm with antiphon are sung by the Beuron monks choir that have no place in the Roman rite and are, presumably, peculiar to Benedictine congregations.

APM14104 has on it The Blessing of the New Fire (preceded by the hymn *Inventor rutili*), The Blessing of the Paschal Candle, The Solemn Procession, with the lighting of all the candles carried by those taking part in the ceremony, the singing by the deacon of the wonderful Easter Song—the *Exultet*—probably composed by St. Ambrose, bishop of Milan, in the fourth century, and another hymn, *O res digna*, Readings from the Old Testament (formerly twelve, but now reduced to four: only one is included here, together with the Canticle—before called a Tract—following), The First Part of the Litanies, and the Blessing of the Baptismal Water.

APM14105 has on it The Procession to the Font, with the beautiful canticle *Sicut cervus desiderat*, The Renewal of the Baptismal Promises, The Second Part of the Litanies, leading to The Mass of the Easter Vigil, begun at midnight (Kyrie eleison, Gloria—during which the bells of the monastery are rung—and Sanctus, and the various parts of the Proper). It should be noted that after the Epistle the choir alone sing the three-fold Alleluia—raised successively in pitch—and not, as in the Roman rite, the celebrant followed by the choir. After the Sanctus a bell is rung during the Elevation and the Mass proceeds from the doxology *Per quem haec omnia* to *Pax Domini*, which is

followed by an antiphon, *Cito euntes dicite*, and Psalm 117 and then by Lauds. After *Ite missa est* the Easter processional hymn *Salve festa dies* is sung accompanied by a joyful peal of bells.

These discs include speech, intoning, and singing, all carried out extremely well and recorded with a good acoustic. D.G.G. are to be congratulated on their enterprise, which one hopes will be rewarded, in issuing so valuable an addition to the recorded repertory of Gregorian chant.

A.R.

## OPERATIC

### GLINKA. Russian and Ludmilla.

Ludmilla  
Gorislava  
Naina  
Ratmir  
The Finn  
The Skald  
Kuslan  
Farlaf  
Svetosar  
V. Firsova (sop.)  
N. Pokrovskaya (sop.)  
E. Korneyeva (mezzo.)  
E. Verbitskaya (cont.)  
G. Nelepp (ten.)  
S. Lemeshev (ten.)  
I. Petrov (bar.)  
A. Krivchenya (bass)  
V. Gavriushov (bass)

Chorus and Orchestra of the Bolshoi Theatre conducted by K. Kondrashin. Parlophone PMA1033-6 (four 12 in., £8 6s. 10d.).

The issue on an English label of operatic recordings from the U.S.S.R. could not have been more auspiciously or appropriately inaugurated than with *Russian and Ludmilla*, which, more even than *Ivan Susanin* (*A Life for the Tsar*), earned for Glinka the title of "Father of Russian music". Though *Ivan* contained Polish and Russian themes (which gave rise to the famous sneer "Coachmen's music!"), they were treated somewhat tentatively, almost as if they had been Italian; but in *Russian* Glinka was far surer of himself, and the harmony and orchestral treatment are recognisable as peculiarly Russian. As the excellent accompanying notes here say, "There is no Russian composer of note who has not, directly or indirectly, been profoundly influenced by the opera." It is true that the work is long and slow-moving; but it was designed for a period and a society in which leisureliness was more normal than it is today. It is true that the libretto, based on Pushkin, is weak and the story pretty incoherent; but what is to be expected when no fewer than six people (including the composer) had a hand in writing it? In fact, the basic plot—that of a hero out to rescue his beloved, who has been spirited away by a wicked magician—is simple; but there are ellipses in the action which need understanding; and the well-set-out "argument" and the line-by-line Russian and English libretto available with the discs are more than helpful—they are indispensable. It is true that the music of the opera is rather uneven, and that different styles rub shoulders in the strangest way: for example, as well as genuine Finnish, Tartar and Persian folk tunes, used convincingly in their contexts, there is also a Mozartian-Rossinian patter-song for Farlaf which actually quotes a phrase from Leporello's "Madamina", a fast waltz (immediately after a Tartar melody) for Ratmir, and Italian-opera clichés following the beautiful canon in Act 1 (written with "Mir ist so wunderbar" in mind?) in

which the singers express their astonishment at Ludmilla's sudden disappearance. But what we have had no opportunity of hearing for ourselves up till now is that this opera has indeed many touches of genius. We can forget the conventional ballet music in Act 3 in the brilliance and originality of the Oriental dances of Act 4, which rank among the finest things Glinka ever wrote; the orchestral invention and coloration throughout are quite remarkable for a work composed in 1842 (a year, let us remember, before *Don Pasquale* and *Flying Dutchman*)—no wonder that Berlioz hailed him with such enthusiasm; and some of the music reaches the highest standards of Russian opera—Russlan's big aria on the battlefield (from which comes the broad tune we know from the overture), the minstrel's songs in Act 1, the Persian chorus, the lullaby in Act 4, or the expressive slumber entr'acte to Act 5.

The performance by the Bolshoi Company is spirited and polished, recorded in a concert rather than a stage acoustic with mostly very good quality. Occasionally, in some climaxes, there is a feeling of compression (though the triumphant ending is splendidly full), and the orchestral tone thins out momentarily at the start of Act 4; but on the whole there is little to criticise technically beyond pre-echoes and too abrupt a cut-off of the Overture. The enunciation of the entire company is beyond reproach: here is an artistic tradition which appreciates that opera is drama, not merely vocal tone and technique. Kondrashin secures first-rate ensemble throughout, and the orchestral playing always has vitality. To our Western ears, the timbre of Russian women's voices is apt to be unsympathetic: Firsova is an accomplished coloratura, extremely accurate in the placing of florid passages, but her bright, hard voice does not convey much charm in the part of the heroine; both Pokrovskaya and Verbitskaya (the latter in a *travesti* rôle) suffer from heavy wobbles which make them tiresome to listen to for long; the best of the women is Korneyeva in the part of a witch. The men come off far better. Petrov makes a fine virile hero, with a steady line and expressive phrasing; there are two good lightish tenors in Nelepp and Lemeshev; Krivchenya is an excellent character bass whom I should like to hear in other buffo parts; and Gavriushov is adequate in a small part.

Perhaps Parlophone might consider the possibility of issuing some extracts from the opera on a single disc for those to whom the outlay of over £8 is too formidable a prospect, and who may thus be in danger of missing this altogether. But we should be grateful for this opportunity of hearing, at long last, a work of the greatest importance, artistically and historically, which until now we have had to take on trust. Now Glinka's true stature is made plainer to us. L.S.

### Decca libretto

Somewhat delayed, but none the less very welcome, is the French/English libretto to Debussy's *Pelléas et Mélisande* as recorded on Decca LXT2711-14. Copies are obtainable directly from the Decca Record Co., 9 Albert Embankment, London, S.E.11 or from Record Dealers, price 6s.



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# DECCA

# EPs

## OPERATIC

BIZET

CARMEN

Parle-moi de ma mère; Séguidille;

Toreador's song; Voyons que j'essaie

MICHEAU, DE LUCA, JUYOL, GIOVANNETTI

cond. WOLFF

CEP 515

LEONCAVALLO

PAGLIACCI

Qual fiamma avea nel guardo... stridono lassù;

Vesti la giubba; Un tal gioco;

No, Pagliaccio non son... Finale

PETRELLA, DEL MONACO cond. EREDE

CEP 510

MASCAGNI

CAVALLERIA RUSTICANA

Siciliana; Easter hymn;

Ah, il signor vi manda; Brindisi

DEL MONACO, NICOLAI, PROTTI

cond. GHIONE

CEP 509

MOZART

THE MAGIC FLUTE

Der Vogelfänger bin ich ja; Dies Bildnis

ist bezaubernd schön; Das klinget so herrlich;

Könnte jeder brave Mann; Bei Männern;

Der Hölle Rache;

Seid uns zum zweitenmal willkommen

GUEDEN, LIPP, BERRY, SIMONEAU, etc.

cond. BÖHM

CEP 525

THE MARRIAGE OF FIGARO

Non più andrai; Voi che sapete;

E Susanna non vien... Dove sono

DELLA CASA, DANCO, SIEPI

cond. KLEIBER

CEP 507

OFFENBACH

Overtures: La belle Hélène; Barbe-bleue;

Le mariage aux lanternes

LONDON PHIL. ORCH./MARTINON

CEP 554

PUCCINI

LA BOHÈME

Mi chiamano Mimi; Quando me'n vo;

Addio di Mimi... Addio dolce svegliare

TEBALDI, GUEDEN, etc. cond. EREDE

CEP 512

MADAMA BUTTERFLY

Ed è bella la sposa?... Eccol

Son giunto; Il cannone del porto

TEBALDI, etc. cond. EREDE

CEP 503

TOSCA

Or tutto è chiaro; La povera mia cena

TEBALDI, MASCHERINI cond. EREDE

CEP 501

TURANDOT

Signore, ascolta... Non piangere Liù

... Ah! Per l'ultima volta!

In questa reggia

BORKH, TEBALDI, DEL MONACO, etc.

cond. EREDE

CEP 526

REZNIČEK

Overture: Donna Diana;

HÉROLD

Overture: Zampa

PARIS CONSERVATOIRE ORCH./WOLFF

CEP 553

ROSSINI

THE BARBER OF SEVILLE

All' idea di quel metallo;

Se il mio nome; Dunque io son

SIMIONATO, MISCIANO, BASTIANINI

cond. EREDE

CEP 505

Overture: William Tell

LONDON SYMPH. ORCH./GAMBA

CEP 549

SULLIVAN

Overtures: The Pirates of Penzance;

The Mikado

NEW S. O. OF LONDON/GODFREY

CEP 543

SUPPÉ

Overtures: Poet and peasant; Light cavalry

LOND. PHIL. ORCH./SOLTI

CEP 555

**J. STRAUSS**  
**DIE FLEDERMAUS**  
**Mein Herr was dachten sie von mir?;**  
**Czardas; Mein Herr Marquis;**  
**Brüderlein und Schwesterlein**  
**GUEDEN, PATZAK, DERMOTA, etc.**  
**cond. KRAUSS**  
**CEP 552**

**RENATA TEBALDI RECITAL**  
**WILLIAM TELL (ROSSINI)**  
**S'allontanano alfine! . . . Selva opaca;**  
**ADRIANA LECOUVREUR (CILEA)**  
**Ecco respiro appena . . . Io son l'umile ancella;**  
**Poveri fiori**  
**with STA. CECILIA ORCH./EREDE**  
**CEP 539**

**VERDI**  
**AIDA**  
**Fu la sorte dell' armi;**  
**Ciel! Mio padre . . . Rivedrai le foreste**  
**TEBALDI, STIGNANI, PROTTI**  
**cond. EREDE**  
**CEP 506**

**OPERATIC CHORUSES**  
**AIDA: Gloria all' Egitto;**  
**RIGOLETTO: Zitti, zitti;**  
**NABUCCO: Va, pensiero, sull' ali dorate**  
**STA. CECILIA CHOR. & ORCH.**  
**cond. EREDE**  
**CEP 523**

**RIGOLETTO**  
**Questa o quella; Caro nome; Pari siamo . . .**  
**Figlia!—Mio padre!**  
**GUEDEN, DEL MONACO, PROTTI**  
**cond. EREDE**  
**CEP 513**

**LA TRAVIATA**  
**Brindisi; Un di felice;**  
**Ah fors' è lui . . . Sempre libera**  
**TEBALDI, POGGI**  
**cond. MOLINARI PRADELLI**  
**CEP 511**

**IL TROVATORE**  
**Che più t'arresti? . . . Tacea la notte placida;**  
**Tace la notte . . . Deserto sulla terra . . .**  
**Di geloso amor**  
**TEBALDI, DEL MONACO, etc.**  
**cond. EREDE**  
**CEP 504**

**I VESPRE SICILIANI: Overture**  
**(2nd side: Dance of the hours)**  
**LONDON SYMPH. ORCH./GAMBA**  
**CEP 508**

## ORCHESTRAL

**BRAHMS**  
**Hungarian dances (Nos. 1, 2, 5, & 6)**  
**HAMBURG RADIO S.O.**  
**SCHMIDT-ISSERSTEDT**  
**CEP 533**  
**ESPAÑA**  
**CHABRIER España GRANADOS Andaluza;**  
**MOSZKOWSKI Spanish dance No.5**  
**LONDON SYMPH. ORCH./ARGENTA**  
**CEP 548**

**DUKAS**  
**L'apprenti sorcier;**  
**(2nd side: Introduction and Tarantella from**  
**La boutique fantasque)**  
**ISRAEL PHIL. ORCH./SOLTI**  
**CEP 547**

**DVOŘÁK**  
**Slavonic dances (Nos. 3, 8, 2 & 15)**  
**VIENNA PHIL. ORCH./KUBELIK**  
**CEP 534**

**FRANCK**  
**Symphonic variations**  
**CURZON/LONDON PHIL. ORCH./BOULT**  
**CEP 524**

**HOLST**  
**THE PLANETS: Mars; Jupiter**  
**LONDON SYMPH. ORCH./SARGENT**  
**CEP 544**

**LISZT**  
**Hungarian fantasia**  
**KATCHEN**  
**LONDON SYMPH. ORCH./GAMBA**  
**CEP 531**

**MOZART**  
**Eine kleine Nachtmusik**  
**STUTTGART CHAMBER ORCH**  
**MÜNCHINGER**  
**CEP 527**  
**SIBELIUS**  
**Karelia suite**  
**DANISH STATE RADIO S.O./JENSEN**  
**CEP 542**

**J. STRAUSS**  
**The blue Danube; Roses from the south**  
**VIENNA PHIL. ORCH./KRIPS**  
**CEP 535**





# DECCA

TCHAIKOVSKY  
Capriccio italiano  
LSO/COLLINS  
CEP 541

## VOCAL

HANDEL

MESSIAH

Comfort ye; Ev'ry valley;  
I know that my Redeemer liveth  
VYVYAN, MARAN with  
LONDON PHIL. ORCH./BOULT  
CEP 529

O thou that tellest; He was despised  
KATHLEEN FERRIER with LPO/BOULT  
CEP 550

KIRSTEN FLAGSTAD SINGS BACH  
Jesu, joy of man's desiring;  
Sheep may safely graze  
with LONDON PHIL. ORCH./BOULT  
CEP 540

## BALLET

LA BOUTIQUE FANTASQUE (ROSSINI/RESPIGHI)

Introduction and Tarantella

(preceded by: L'apprenti sorcier)

ISRAEL PHIL. ORCH./SOLTI  
CEP 547

LA GIOCONDA: Dance of the hours  
(PONCHIELLI)

(2nd side: I vespri siciliani overture)  
LONDON SYMPH. ORCH./GAMBA  
CEP 508

# EPs

Coppélia (DELIBES)

EXCERPTS FROM ACT I

SUISSE ROMANDE ORCH./ANSERMET  
CEP 537

Nutcracker (TCHAIKOVSKY)—EXCERPTS  
PARIS CONSERVATOIRE ORCH.  
FISTOULARI  
CEP 545

PRINCE IGOR: Polovtsian dances (BORODIN)  
BELGRADE OPERA CHOR. & ORCH.  
DANON  
CEP 551

Sylvia (DELIBES)—EXCERPTS  
PARIS CONSERVATOIRE ORCH.  
DESORMIERE  
CEP 538

WILLIAM TELL: Ballet music from Act I  
(ROSSINI)  
SCHWANDA THE BAGPIPER: Polka and fugue  
(WEINBERGER)  
LONDON PHIL. ORCH./MARTINON  
CEP 532

## INSTRUMENTAL

CHOPIN

Nocturnes: No.2 in E flat; No.5 in F sharp;  
No.8 in D flat  
PETER KATIN  
CEP 530

FRITZ KREISLER FAVOURITES  
Liebesleid; Liebestreud; Polichinelle serenade;  
Schön Rosmarin; Tambourin chinois  
CAMPOLI  
CEP 548

MOZART

Sonata No.15 in C; Fantasia in D minor;  
Rondo alla turca  
JULIUS KATCHEN  
CEP 528





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**LEHAR. Giuditta.**

Giuditta Hilde Gueden (sop.)  
 Octavio Waldemar Kmentt (ten.)  
 Anita Emmy Loose (sop.)  
 Pierrini Murray Dickle (ten.)  
 Prof. Martini Oskar Czerwenka (bass)  
 Manuele Walter Berry (bar.)

**Vienna State Opera and Chorus**  
 conducted by **Rudolf Moralt**. Decca  
 LK4238-40 (three 12 in., 107s. 6d.).

*Giuditta* (1934, with Tauber) is rather a different thing from *The Merry Widow* (1905) though much, I am happy to say, remains constant; the heartache, the fat man in uniform singing his loudest, the waltzing and schmaltzing and the splendid vulgarity. Lehar however was here trying for something more pretentious than mere operetta and the result is a little like a marriage between *Carmen* and *The Desert Song*. I can't say my heart was broken by the "sad" ending or that the Fate or menace music struck a chill into my overheated blood (as perhaps it might in the theatre). The heroine who abandons her husband to follow a lusty tenoring soldier, who in turn deserts the army (a most tactless body of fellows ever announcing, "Herr Hauptmann, wir marschieren—Captain, we've orders to move", at the height of the hero's love scenes). Later, Judy goes "hectic" like Violetta and takes on a job as what I believe is now called a "hostess". Subsequent meetings in a night club and many a reprise of the best tunes fail to make the romance flare again... So farewell, crash, boom and curtain. Lovely stuff!

I am bound to say that though at least two hit numbers pursue me relentlessly, I find the score a shade tired in places. And nowhere is there a "Vilja", even if there are approximations to "Komm, in die kleine Pavilion... etc.". It sounds too as if Lehar had taken a great fancy to *Turandot*—some of the background atmospherics recall Puccini's *Pekin*. I suggest that you make your sampling of this excellent and stylish recording on side 4 which will instantly plunge you into the headiest malmsey and give you a taste for Kmentt's passionate tenoring. This singer who characterised so well the unsuccessful suitor in *Arabella* here sounds much more honeyed and endearing, though his is a somewhat hectoring kind of German vocal production not always instantly liked outside the German Homeland itself. But it is perfectly authentic as a performance. Hilde Gueden too, though she sounds a little puffed now and then and tends to waver on some held high notes, is absolutely idiomatic, knowing exactly where to scoop, swoop, put on pressure or swoon. Hers is not another Schwarzkopf Widow, but in its way, if less winning and less (alas) clear in word and mood, it is an admirable assumption of a role created by Novotna. The story originally had an Italian setting but Mussolini objected to a deserter wearing the Italian uniform (unthinkable!). Among amusing details in the last act is the courtship of Giuditta by the very English Lord Barrymore (Omar Godknow). The secondary pair, Emmy Loose and Murray Dickle turn in a first rate performance with their

waltz duets, so does Walter Berry as the shabbily treated Manuele in Act 1.

The best things are the heroine's "Meine Lippen küssen so heiss" (which I see Gueden has recorded separately already); her other big melody "In a sea of love"; the duet "Schön wie die blaue Nacht" and of course the tenor's "Du bist meine Sonne" which is almost, though not quite as good as "You are my heart's delight". In sum; good picking for middlebrows. P.H.-W.

**LORTZING. Der Wildschütz—excerpts.**

Ellinor Junker-Giesen (soprano),  
 Lore Wissman (soprano),  
 Res Fischer (contralto),  
 Wolfgang Windgassen (tenor),  
 Englebert Czubock (baritone),  
 Horst Günther (baritone),  
 Georg Hann (bass),  
**Bamberg Symphony Orchestra and Württemberg State Orchestra, Stuttgart**, conducted by **Ferdinand Leitner and Wolfgang Sawallisch**.  
 D.G.G. DGM19009 (12 in., 41s. 9d.).

Overture: "Lass er doch hören"; "Ich habe Numero Eins"; "Fünftausend Taler"; "Wie Freundlich strahlt"; "Heiterkeit und Fröhlichkeit".

D.G.G.'s plan of presenting single-disc excerpts from German operas that we should possibly not want to buy complete is a most excellent one. In this form we have had *Tiefland* and *Die lustigen Weiber*; and now these two Lortzings (*Undine* is reviewed below). All the same, I must regretfully opine that the record of *Der Wildschütz* is one of the less attractive ones.

The opera itself, when staged earlier this year by the University College, London, Music Society, proved irresistibly attractive. For one thing, Kotzebue's play is dazzling: a strong framework of opera buffa—with disguises, double-disguises, misunderstandings and inopportune confrontations—carried out with glorious fantastics and surprises. This is lost on the record. The jokes are not half so funny out of context, and a thoroughly inadequate sleeve-note gives no help. For example, the intervention of the Countess Eberbach, who has a Donna Elvira-like talent for popping up when least wanted, into the Billiard Quintet is done with a ripe sense of comedy by Res Fischer: but unless we know the situation (an excellent one), the fun is lost. Moreover the selection on this record is curious: only four vocal numbers, with the duet "Lass er doch hören" over-extended for gramophone performance, and the best piece in the whole opera, the heroine's "Auf dem Lebens raschen Wogen", omitted (though its melody occurs in the Overture).

The Overture shows Lortzing at his best: master of a style which includes Mozart and Rossini re-created by the plumper, comfortable and immensely talented hands of a well-trained German musician. The other pieces stand up less well outside the theatre than I would have predicted. The performance is undistinguished. The singers maintain a monotonous level of *forte*; and though Georg Hann sings the celebrated "Fünftausend Taler" with gusto, he is also a little coarse. The recording must be at least five years old (since Hann died in 1953), but it sounds excellent. A.P.

**LORTZING. Undine—excerpts. Anny**

Schlemm (soprano),  
 Walther Ludwig (tenor),  
 Hans Braun (baritone),  
 Toni Blankenheim (bass),  
 Chorus of the **Bavarian State Opera, Bamberg Symphony Orchestra**  
 conducted by **Victor Reinshagen**.  
 D.G.G. DGM19010 (12 in., 41s. 9d.).  
 Overture: "Was seh' ich! Ihr seid glücklich wieder da?"; "So wisse dass in allen Elementen"; "Vater, Mutter, Schwestern, Brüder"; "Nun ist's vollbracht"; Ballet Music).

This does not strike me as a very representative selection from Lortzing's Romantic Magic-Opera. For one thing, of orchestral music we have not only the fairly lengthy Overture, but also the entirely dispensable ballet-music, repeats included. The story of *Undine*, after La Motte Fouqué, runs close to that of Dvořák's *Rusalka*, but the pompous, would-be Shakespearean figures of Viet, Knight Hugo's servant, and Hans the Cellarmaster have been built up by Lortzing himself. The first duet is between these two: Veit (tenor, Walther Ludwig) tells Hans (bass, Toni Blankenheim) about the journey he and his master have just returned from. It is an attractive, well-made piece, although it goes on slightly too long; the refrain is "O wie köstlich is das Reisen". Both singers are good: Blankenheim has an extraordinarily heavy, sonorous bass. The next excerpt, "So wisse, dass in allen Elementen" ("Know, that in every element there are beings"), is the most beautiful on the record. In this recitative and aria Undine confesses to Hugo that she is a water-pixie; and though at first he is horrified, her gentle explanations and winning professions of love eventually overcome his scruples. This is sung with simplicity and tenderness by Anny Schlemm.

But Hugo, like *Rusalka*'s prince, soon rejects the pixie for a mortal countess. "Nun ist's vollbracht" are the opening words of the scene in which Undine returns to her own kind, welcomed by her father, the Water Sprite Kühleborn (moderately sung by Hans Braun) and chorus to the gently swaying Undine theme that we have already heard towards the close of the Overture. "Vater, Mutter" is a very square-cut three-stanza strophic song for Veit, which Ludwig sings fully, but not always quite in tune.

It seems a pity that Hugo is missing altogether from this selection, and that none of the dramatic scenes is represented. The recording is full, a little over-resonant.

A.P.

**MILLOCKER. The Beggar Student.**

Laura Wilma Lipp (sop.)  
 Palmatica Rosetta Anday (cont.)  
 Bronislawa Esther Rethy (sop.)  
 Ollendorf Kurt Preger (ten.)  
 Jan Eberhard Waechter (bass)  
 Simon Rudolf Christ (ten.)  
 Onuphrie August Jaresch (ten.)  
 Enterich Karl Doench (bar.)

Chorus and Orchestra of the **Vienna State Opera** conducted by **Anton Paulik** Vanguard PVL7056-7 (two 12 in., 79s. 11d.).

Millöcker's *Bettelstudent* (1882) is a successful operetta that still holds the stage in most German houses. The scene is Poland. To revenge himself on Countess Palmatica, who struck him with a fan when he kissed her shoulder, Ollendorf, Governor



of Cracow, passes off the beggar student Simon as a prince, and conceals his real identity until the marriage between Laura, Palmatica's daughter, and Simon has taken place. Meanwhile a subsidiary romance develops between the "prince's" secretary, Jan, and Bronislaw, Palmatica's younger daughter. Needless to say—since this is operetta—all turns out happily. Vanguard publish with the records a libretto, in English only, which is a good deal better than nothing, though not so good as a German/English libretto would have been. This libretto includes one number (No. 14, a duet between Jan and Simon) which is omitted in the recording (careless!). Presumably the sleeves, which I have not seen, will relate the action: we can deduce the essentials if not the details of it from the sung items—which are all that appear here: spoken dialogue is omitted altogether.

The music is a good cut below Johann Strauss: nor does it have the melodic charm of Lehár. But it is tuneful in a straightforward operetta-ish sort of way, and very jolly. The same can be said of the performance, which—despite its eminent cast—cannot pretend to the polish and elegance of, say, the Kleiber *Fledermaus* or the Schwarzkopf *Merry Widow*. The individual performances lack character; Rudolf Christ does not sound young and ardent, and Wilma Lipp seems ordinary. Karl Doench, in a small role, is the most vivid personage. On the whole, I feel that operetta needs a rather "super" sort of performance before it is worth presenting on the gramophone. This is a more everyday one: one would enjoy it in the theatre, and can enjoy it in a mildly unenthusiastic sort of way on the gramophone. The recording is good in sound, but unimaginatively balanced. The accompaniment to Laura's Polish song in the finale to Act I should be crisp and colourful; but it stays dully in the background; and the town band which makes its appearance in this scene does not stand apart from the rest of the orchestra. A.P.

**MOZART. Die Zauberflöte.** Recit.: "O zittre nicht". Aria: "Zum Leiden" (Act 1). Aria: "Der Hölle Rache" (Act 2). **Die Entführung aus dem Serail.** Aria: "Martern aller Arten" (Act 2). Recit.: "Welcher Kummer". Aria: "Traurigkeit ward mir zum Lose" (Act 2). Aria: "Ach ich liebe" (Act 1). **Don Giovanni.** Aria: "Schmäle, tobe" (Act 1). Aria: "Wenn du fein fromm bist" (Act 2). **Erika Köth** (soprano), **Berlin Philharmonic Orchestra** conducted by **Wilhelm Schüchter.** H.M.V. BLPI097 (10 in., 30s. 11½d.).

Miss Köth is a valuable recruit to the ranks of efficient leggiero sopranos who have a sense of style and a respect for music ensuring that Mozart is decently done by, not merely used as a vehicle for exhibitions of vocal virtuosity. The only trouble is that incidentally, Mozart also requires just that—in nearly all the arias undertaken by the gifted young Berlin singer. She is

always pleasant to listen to—that is the first telling point. No slate-pencil noises, no hard, pinched sour or angry tones like those of Miss X and Miss Y in these test pieces. The tone is round and, even when a little exiguous, it is appealing. Miss Köth is confident and successful with staccato effects, but much less happy when she has to embark on a "run"—when she often slows down and plays safe to a slightly comical degree. Examples of this abound in the two Queen of Night's arias, and the rage in the second one is puny. Of Costanza's arias in *Entführung*, I liked best "Ach ich liebe" which Miss Köth sings beautifully, and with simplicity and feeling. "Traurigkeit" too, fiendishly difficult, she encompasses with real professional maturity. But "Martern aller Arten", an outside vocal concerto, really needs a grander range of art—a dramatic coloratura, blazing away and traversing a whole gamut of contrasting tone and colour which Miss Köth does not, I think, possess. One would applaud—in a theatre. But for keeps, this is too slight an account of the powerful piece for my liking. The two *Don Giovanni* arias are of course Zerlina's "Batti batti" and "Vedrai carino" under their German titles (which I can never get to like). Miss Köth is obviously a very pleasing Zerlina, though there is a slight sense of "coping" with the longer spans in "Batti, batti" which kept me just on the home side of outright enthusiasm. Excellent recording. P.H.W.

**BORIS CHRISTOFF. La Forza del Destino** (Verdi): "Il santo nome di Dio" (Act 2). **Simon Boccanegra** (Verdi): "A te l'estremo addio"; "Il lacerato spirito" (Prologue). **Nabucco** (Verdi): "Sperate, O figli!" (Cavatina); "D'Egitto la sui lidi" (Act 1). **Norma** (Bellini): "Ite sul colle". **Nabucco** (Verdi): "Oh chi piange?"; "Del futuro nel buio" (Act 3). **La Sonnambula** (Bellini): "Il mulino"; "Vi ravviso, o luoghi ameni" (Cavatina, Act 1). **Boris Christoff** (bass), Orchestra and Chorus of the **Opera House, Rome**, conducted by **Vittorio Gui.** H.M.V. ALPI585 (12 in., 41s. 8½d.).

Tremendous—as you might expect. Just listen to the thrust of the opening scene of *Norma* at the rise on the words "O druids": the whole address is passionately alive, beautifully recorded and sung from the heart with immense power and majesty. It is my favourite in a half dozen, all of which provide some sort of thrill—with the possible exception of the lovely elegiac cavatina "Vi ravviso" which might have an even purer style and shapelier gait. But if it offers no "smile of affection" (which I feel to be a necessary part of this song where the returned traveller dwells lovingly on the old, old haunts) it has at least one lovely pianissimo, on the whole rather rare on this record, though to be found of course in the more affecting part of "Il lacerato spirito" beautifully sung on the whole and deeply touching.

The wonderful, consoling and menacing

utterance of the Padre Guardiano or Father Superior in the second act of *La Forza* was also made by Rossi-Lemeni and I think that version has a slightly more thrilling accompaniment. The upward chromatic rushes are not sufficiently lurid for my taste in this version. But Christoff himself is magnificent—had I a better covered scalp, the hair on it would have risen. Zaccaria's exhortations in *Nabucco* are also stirring and made me wish very much that "Tu sul labro" had been added or substituted.

All in all, a thrilling contribution by a noble artist in the heavy-weight class.

P.H.W.

#### SHAPORIN. The Decembrists.

Rylov	A. Ivanov (bar.)
Colonel Pestel	A. Pirogov (bass)
Captain Bestuzhev	I. Petrov (bass)
Prince Trubetskoi	P. Selivanov (bar.)
Kachovsky	G. Nelepp (ten.)
Iakubovich	P. Volovov (bass)
Prince Tchepin-Rostovsky	V. Ivanovsky (ten.)
Princess Olga Mironovna	E. Verbitskaya (mezzo)
Elena	N. Pokrovskaya (sop.)
Stesha	V. Borisenko (mezzo)
Rostovtsev	P. Tchekin (ten.)
Tsar Nicholas I	A. Ogulitsev (bass)
Sergeitch	N. Chegolov (bass)

Other parts sung by: V. Smirnova (mezzo), A. Ivanova (sop.), F. Fokin (bass), V. Tyutyunnik (bass), I. Kuzovchikov (ten.), S. Kravtsov (bass), T. Tcherniakov (ten.), S. Koltipin (bass).

Chorus and Orchestra of the **Bolshoi Theatre** conducted by **A. Melik-Pashaev.** Parlophone PMA1026-8 (three 12 in., £6 5s. 1½d.).

Someone did right in choosing this work as the first in this new series to represent Soviet opera; for *The Decembrists* is one of the most frequently played and highly esteemed operas in present-day Russia, and is held representative of the most approved style. Whether it will prove equally to the taste of opera-lovers in this country is another matter; but it is given a slap-up performance here, and is superbly recorded (from the very first notes of the overture one is aware of its quality).

The subject is a highly dramatic one—the abortive revolt against Tsarism in December, 1825, led by liberally-minded officers and writers, many of high rank—and Shaporin, one of the most gifted of Soviet composers, took the historically authentic facts and spent several years writing and revising his music. The opera was finally produced (after two years of preparation) at the Bolshoi in 1953. It is written in broad, heroic style, with full and sonorous orchestration, in a diatonic, easily-comprehended and unoriginal idiom making a good deal of use (some may think too much) of recurring motifs—the trumpet-call suggestive of rebellion which opens the overture, and Dimitri's love-theme, for example. It tends to sound like what we think of as film-music, and often crosses the border into kitsch; but of Shaporin's skill there is no question, and the work is full of effective musico-dramatic touches. I am sure that in the theatre it is a knock-out. No element for popular success is missing: thus we have love-scenes, rousing patriotic choruses, marching songs, massed choral effects, a dungeon scene, a mazurka in a ballroom (in the *Onegin* fashion), followed by a waltz in the best Soviet tradition, a gipsy song for light relief, a battle scene with the people being fired on by Tsarist guns,

broad tunes with naïvely "realistic" orchestration (e.g. Bestuzhev's "troika" aria, and the watchman's song featuring his rattle)—even, for some reason I have not understood, a fragment of something like a piano concerto towards the end of Act 2. Listening to it all without the benefit of stage action, the suspicion grows that some of this is altogether too ingenuous and undistinguished—the opening of the scene in Ryliev's rooms and his apostrophe of his country, for instance, are too obviously aimed at naïve tastes; and sincerity and revolutionary ardour are not in themselves enough to ensure musical quality. The characters, too, remain lay-figures without much individuality—callous aristocrats, high-minded hero, devoted heroine, courageous rebels, etc.—so that it is difficult to feel very strongly about them; and pretty close attention has to be kept on the libretto to find out who is singing what. (Incidentally, the notes and libretto could have been better correlated: names and words are transliterated in varying forms and are not always correct, and on p. 14 the letter is being sent to Ryliev, not Pestel.) But, of course, the effect of all this on a Russian audience familiar with the story and its characters, and accustomed to other musical traditions, is bound to be different from ours.

Of a large, predominantly male cast, the best singing comes from Petrov (steady and ringing in tone), Ognivtsev (a noble voice) and Ivanov (though he sometimes presses unduly); Ivanovsky has a good voice, but an excess of vibrato. The women, with the exception of Borisenko as a gipsy, are definitely disappointing—Pokrovskaya as the young "heroine", Elena, has so pronounced a wobble that one becomes impatient with her.

All in all, then, an opera with which to enlarge one's experience rather than for purely musical satisfaction; but we have had so little first-hand knowledge of Soviet opera that we should welcome this opportunity of studying it properly. L.S.

## HISTORICAL RECORDS

**BRAHMS. Violin Concerto in D major, Op. 77. Fritz Kreisler (violin), London Philharmonic Orchestra conducted by Sir John Barbirolli. H.M.V. COLH35 (12 in., 4ls. 8jd.). Recorded June, 1936.**

When Sarasate was asked once if he would play the Brahms Concerto, he replied: "I don't deny that it is very good music, but do you think I could fall so low as to stand on the platform, violin in hand, and listen to the oboe playing the only real tune in the whole work?" The oboe solo in this recording (London Philharmonic, 1936 vintage) is by Leon Goossens. Perhaps even Sarasate would have relented, for there is both sensitive and virile playing in the accompaniment to Kreisler's admirable solo line, and although this was probably one of the earliest of Barbirolli's important recording engagements, he has splendid control over the orchestra, and follows Kreisler's often wayward rubato playing

with uncanny skill and foresight. Kreisler was of course a law unto himself, as every great and lovable artist is, but I doubt whether many violinists of today could get away with the extraordinary rhythmic distortion of the triplet figures in the last few bars of the finale. There are other oddities here and there that may dismay listeners accustomed to the more accurate (sometimes too accurate) performances of today, but there is no denying that this is a great interpretation.

When Kreisler was young, there were not that many violinists who cared to master the peculiar technical difficulties of this concerto. Joachim, who first performed it, could certainly play it after his own fashion, but whether that fashion was really an unmitigated pleasure for the average ear is a moot point. Kreisler, with his noble, warm tone and his persuasive manner, convinced audiences all over the world that this was a true classic violin literature, and he inspired younger players to take it up. They did so, and even copied some of his mannerisms. They certainly played his cadenza, which is a fine piece of work and not so obviously "clever" as the one he wrote for the Beethoven Concerto. Kreisler reaches the greatest heights of inspiration in his playing of the slow movement, where warmth and whimsy, passionate declamation and golden cantilena flow with no audible joins or jarring jumps. One of the finest things about Kreisler's playing, at its very best, was the sheer continuity of what he did. The moulding of a long line was his speciality, and though details of phrasing sometimes stood out, the overall design was never lost sight of. Those who never heard him play should buy this record, for it enshrines some of the best of his art and will go down in history as a splendid achievement, shared by all who took part in it.

D.S.

## CLASSICAL REISSUES

There are four discs of "highlights" from complete opera recordings: two 12-inchers, full-priced, from Decca, and two low-priced 10-inchers from Philips. The Decca *Traviata* was never one of their best issues, though I enjoyed listening again to **Tebaldi's** very beautiful tone, and most touching utterance of many of the phrases. She is not by nature a Violetta, and she has to "manage" the florid music of the Brindisi and Act I aria; but the warm and likable quality of her performance does much to compensate for this. **Gianni Poggi** is an ill-groomed Alfredo, and **Aldo Protti** an uninteresting Giorgio Germont. The selection is a very full one: Brindisi, "Un di felice", "E strano . . . Ah! fors' è lui . . . sempre libera"; "Dite alla giovine"; "Di provenza" (fast and superficial); the short scene between Alfredo and Violetta, going on to the grand ensemble, from the gaming scene (Poggi throws his chances away); the Letter and "Addio del passato"; "Parigi, o cara"; and the finale, "Prendi, quest' è l'immagine" (Decca LXT5399).

The Decca *Rigoletto* is ruled out for me by the over-forceful singing of **Mario del Monaco** as the Duke of Mantua, while the other principals—**Gueden** as Gilda, **Aldo Protti** as the Jester—are adequate rather than exceptional. LXT5387 contains "Questa o quella" and "La donna è mobile", but not "Parmi veder". Act 1, scene 2, is represented rather fully, starting at "Figlia . . . mio padre" and going through with only a little cut to the end of "Caro nome". Besides this there is "Cortigiani", "Tutte le feste" and "Solo per me", the Quartet (ill-balanced) and "Lassù in cielo". Excellent recording.

The lack of a first-rate *Don Pasquale*—or, indeed, of any *Pasquale* apart from the Philips album—remains strange. Philips SBR6240 is a curiously chosen disc of highlights. It opens with the Ernesto/Pasquale duet "Prender moglie" (taking in Ernesto's "Sogno soave e casto"). No "Quel guardo il cavaliere", only its cabaletta "So anch' io" (in which **Bruna Rizzoli** is accomplished but not charming). Then "Pronta io son" (in which I like the gaiety and character of Miss Rizzoli's "la semplicità")—but which shows up the heaviness of **Giuseppe Valdenago's** Malatesta; the Norina/Pasquale duet "Signorina, in tanta fretta", during which Pasquale's ears are boxed; the Servants' Chorus; and finally the Serenade and Notturmo. No "Bella siccome un angelo", no "Cheti, cheti". **Renato Capecchi** offers a well-turned Pasquale, **Petre Munteanu** an insufficiently elegant Ernesto Valdenago aspirates all his divisions.

Philips SBR6246 contains spirited (but, as I suggested when comparing this Philips set with the Supraphon one, somewhat under-characterised) excerpts from *The Bartered Bride*: the opening chorus, Mařenka's "If such a thing", and Kecal's bustling entry ("Now everything's all right"), in which he brushes aside any parental objections to the match he has planned, on one side; on the other, the Mařenka/Vasek duet, "I know a maiden fair", the Kecal/Jenik duet, "I know a maiden, with riches laden", and finally Mařenka's aria.

Two excerpts from Columbia's *Great Scenes from "Arabella"*—the finales of Act 1, "Mein Elemer", and of Act 3, "Das war sehr gut, Mandryka"—with **Elisabeth Schwarzkopf** as Arabella, are, unexpectedly, somewhat disappointing. The recording seems less good in this 45-version, and accentuates the slight gustiness, both on Schwarzkopf's and on Matatic's part, which slightly marred a lovely record. Moreover I have struck a noisy surface (seldom encountered on EPs now) on side 1 (SEL1579). On Columbia SEL1581 we have **Maria Meneghini Callas** in deeply-felt performances of "Io sono l'umile ancella" and "Poveri fiori", from *Adriana Lecouvreur*, and on the other side the Nenia di Margherita, "L'altra notte", from *Mefistofele*. From Bellincioni, through Frances Alda, Claudia Muzio, to Callas, we can trace a steady progress in "overdoing" the emotion, sacrificing the exquisite delicacy of this fragile, moving aria to.

"expressiveness". And yet all four performances that I have mentioned are lovely ones. Callas's power of colouring words is famous: sometimes I get an uneasy feeling that she is applying it "regardless": does the word "mia" in "l'anima mia", really need to be charged so heavily? No one else's soul is in question. Still, very much a fault on the right side: and a record to be considered by those who do not have the recital on 33CX1231, from which it is drawn. D.G.G. EPL30060 is something we have been needing: a recommendable coupling of Agathe's two solos from *Der Freischütz*. They are sung with feeling and a full fresh tone by **Anny Schlemm**—though they must not be regarded as a replacement for the Tiana Lemnitz versions. H.M.V. and D.G.G. both own Lemnitz recordings of these arias which they could reissue. A.P.

\* \* \*

Dvořák died in 1904; Josef Suk, his pupil, protégé, and son-in-law, then set to work on a symphony designed as a memorial. Before its completion Suk's wife died, barely a year after her father. When his abounding grief allowed further work Suk remodelled the symphony as something in the nature of a dual memorial, eventually entitling it *Asrael*, the angel of death. It is a monumental and intensely moving work, sustaining the mood of introspective sorrow almost without relief; nearest in musical style, perhaps, to the Mahler symphonies, but very considerably more unified in emotion than any of those. It is abundantly rewarding music for a listener wishing to explore one of the major late Romantic byways; and the exploration is made easy now by Supraphon's reissue of their first-class (but originally five-sided) recording by the **Czech Philharmonic** under **Václav Talich** on three sides of LPV269/270. The new fourth side contains another little-known work of Suk's: *Praga*, the old Latin name for Prague, a symphonic poem describing the history, the scenery, and the emotions of the city. This, beautiful and bombastic by turns, is perhaps not quite so well recorded as *Asrael*. It is played, obviously very appropriately, by the **Prague Symphony Orchestra** under **Václav Smetáček**.

Philips have reissued several more of the recordings by **Sir Thomas Beecham** and the **Royal Philharmonic**. On SBL5226 are coupled two Mozart symphonies: No. 31 in D, the *Paris*, and No. 38 in D, the *Prague*. Both receive entirely idyllic performances, and both are well recorded, though with a slightly rough edge to the string tone. SBR6245 is a ten-inch version of the previously twelve-inch Sibelius First Symphony in E minor. Again the performance is a fiery one, and very much to the point. And again the quality of sound is a good one. But in this case the recording is endeavouring to project altogether larger-scale orchestral effects than in the Mozart, and it would be difficult to suggest that merely to be good was a strong recommendation when really superlative versions are to be had—and in the case of

this symphony, as is suggested in this month's main review columns, this is happily the case.

Fontana also call on **Beecham** and the **Royal Philharmonic**. CFL1008 couples the Mendelssohn *Italian* Symphony (previously spread over two ten-inch sides) and the Handel-Beecham *Faithful Shepherd* Suite. The performance of the Mendelssohn is certainly sunlit, and in places scarcely conceivably to be bettered; yet its recording is on the thin side. That of the *Faithful Shepherd* suite, on the other hand, is very good, with a comparatively warm string tone and both brilliance and fullness in the wind. Beecham's arrangement of Handel's music, principally drawn from *Il Pastor Fido*, has long been famous, and this stylish version of it is exceedingly attractive.

Another Fontana, CFL1013, achieves an unusually substantial feat of compression in that it now makes available on only one side the Perpignan Festival performance of the Mozart Violin and Viola *Sinfonia Concertante*. This is not, as is well known, a miracle of recording; but **Isaac Stern** and **William Primrose** do form an uncannily sympathetic pair of soloists. **Casals** himself conducts and, less happily, vocally encourages the Perpignan Festival Orchestra; and I could wish he had allowed more impetus to the slow movement, here very slow indeed. Half-hearted enthusiasm might well become whole-hearted, though, on hearing the other side of the record, Mozart's G major Violin Concerto K.216. This seems to me to have every virtue possible. It is beautifully clearly recorded, with round string tone and perfect balance; **Isaac Stern** (who was not, individually, really at his best in the *Sinfonia Concertante*) plays the solo part, including appropriate and well-placed cadenzas, with impeccable technique and unassailable style; the **Isaac Stern Chamber Orchestra** accompany deftly, pointedly, with an assured ensemble (even at potentially sticky moments) scarcely to be believed possible in a concerto without a separate conductor, and with the gumption to substitute flutes for oboes in the slow movement, where they are obviously (after the event) more suitable. This is an enchanting version of the concerto, itself enchanting music.

Two major concertos have been reissued by R.C.A. RB16115 offers the Tchaikovsky B flat minor Piano Concerto in the performance by **Emil Gilels** and the **Chicago Symphony Orchestra** under **Fritz Reiner**. This is a sound one, at times even verging on an exciting one; but both piano and orchestral tone, as recorded, are a little removed from the fullest. In total it is only a very small deficiency; but in this particular field there are so very many strong competitors. The other R.C.A. reissue, though, may be recommended without any reservation at all. On RB16117 **Heifetz** and, again, the **Chicago Symphony Orchestra** under **Fritz Reiner** give a superlative performance of the Brahms Violin Concerto, with a blend of strength and sweetness that is entirely winning. The recorded sound, too, is very good, rather warmer and less aggressive

than is often the case on this label, yet wholly clear and convincing.

The 45's must be headed by two Archives, each of them from the very top drawer. On EPA37047 **Helmut Walcha** plays two Preludes and Fugues of Bach, in G major and A minor (BWV550 and 551—neither of them the best-known in those keys). He uses the old Schnitger organ at Cappel, and draws from it complete clarity and some most enticing tone colours. The playing is, of course, wholly in style, and the recording is quite ideal. EPA37126, also, is very well recorded; it offers four String Fantasies by Orlando Gibbons, played by the Viols of the **Schola Cantorum Basiliensis**, again in perfect style. These fantasies make an enchanting effect on the parent LP (APM14056), where they are happily interspersed with Gibbons anthems and madrigals; on their own—and it is a most sensible extraction—they are of course no less beautiful intrinsically, though the larger context does perhaps show them at their best.

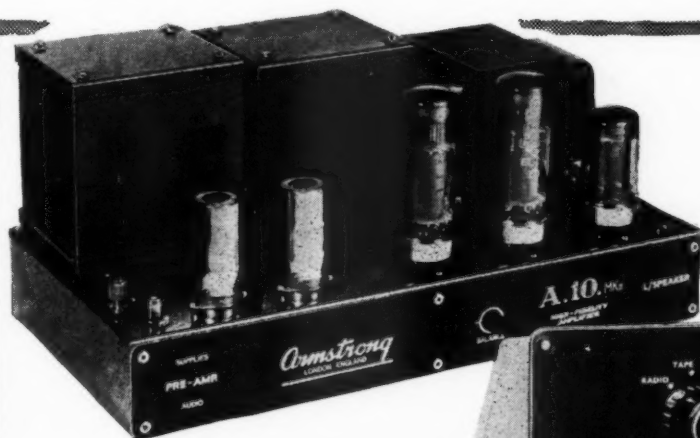
Bach fugues and Gibbons fantasies make ideal material for 45's; not so, you would think, Smetana's *Vltava*, which involves temporarily damming up the flow of the river somewhere in order to get across. Yet here are two 45 versions this month alone: D.G.G. EPL30049, with **Ferenc Fricsay** and the **Berlin Philharmonic**, and Philips ABE10032, with **Antal Dorati** and the **Amsterdam Concertgebouw**. Both choose the same place to turn, admittedly a good one; D.G.G. with slightly the better stage management in that the rhythm of the first side is completed without embarking on the music of the second. Otherwise honours are pretty well even: perhaps Fricsay's country wedding is the happier, perhaps Dorati's *rusalki* are the more shimmering. Both recordings are adequate; neither is electrifying. The Philips disc is very slightly the cheaper. Choice is obviously going to be difficult; perhaps in any event it might well be evaded by considering that Smetana and Nature agreed in wanting their river to flow uninterruptedly.

Two Pye-Nixa 45's are devoted to self-contained extracts from suites recorded by the **Philharmonic Promenade Orchestra** under **Sir Adrian Boult**. On NEC23008 are four movements from the Mendelssohn *Midsummer Night's Dream* incidental music: the *Scherzo*, clearly but rather sedately played; the 3/4 *Intermezzo*, not very often to be heard; the *Nocturne*, a little hurried; and the *Clowns' Dance*—not really a very good ending, but there was clearly no room left for the Wedding March. All these are well recorded; so, though contending with very much more in the way of orchestral sound, is the other disc, NEC23003. Here two of Holst's *Planets* are coupled: *Mars*, the Bringer of War, and *Jupiter*, the Bringer of Jollity. Some of the instrumental colour, on which a good deal of the effect of the music depends, is exceedingly vivid, and the performance is a very good one indeed. The disc could be a most useful sampler for anybody uncertain whether to risk Holst's complete work.



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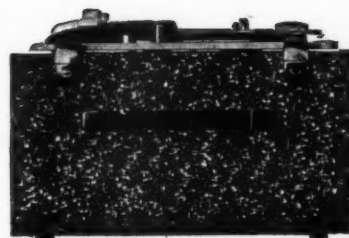
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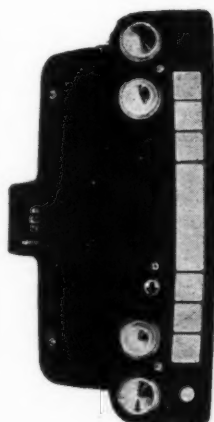
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**Beecham** and the **Royal Philharmonic** must be listed yet once more in this column, and yet again as purveyors of the best in Mozart performance. One side of Fontana CFL15008 contains the sleighbell-flourishing German Dance K.605 No. 3, and the D major March K.249; the other a Rossini overture, that to *La Cambiale di Matrimonio*. This, written at eighteen, was his first opera; yet the music sparkles prophetically, and into the bargain without the assistance of the Rossini crescendo, not yet invented. For all these three pieces the recording is good; and the performance and the music most certainly deserve it.

Fontana contribute, too, to the month's ballet quota, always fairly substantial. CFE15007 offers movements from *Les Sylphides*, played by **Efrem Kurtz** and the **New York Philharmonic** in Gretchinov's orchestration. On one side there are the A major Prelude, C major Mazurka, and C sharp minor Waltz; on the other the E flat major Waltz, and—incredibly—no less than two further performances of the A major Prelude. This piece must, I know, usually be endured four times through in the theatre, and petrifyingly slowly at that; even so three times through on a 45 of extracts from the ballet does seem to be trying patience rather far. This apart, the disc, not badly recorded, might well be enjoyed as a theatrical souvenir.

D.G.G. lay Tchaikovsky under contribution for EPL30003: three movements from the *Nutcracker* Suite played brilliantly by the **Munich Philharmonic** under **Fritz Lehmann**. The recording is good, and on one side the *Miniature Overture* and *March* movements come off very well. On the other side the *Valse des fleurs*, however, comes off a little less well; for Lehmann, taking a rather leisurely view of the piece, seeks to counterbalance this right at the end by a hasty and inconclusive scramble. He does, though, allow the harpist some liberties in the cadenza, and the result is very effective.

Lastly Delibes's *Sylvia*: a third set of excerpts, played by **Robert Irving** and the **Philharmonia** on H.M.V. 7EP7060. This time there are the *Pizzicati* (No. 16a), *Marche et Cortège de Bacchus* (14), *Chant Bachique* (11), *Scène et Danse de la Bacchante* (12), and *Apparition d'Endymion* (18). All are played beautifully, and well recorded; Delibes has been very fortunate indeed on 45's just lately. M.M.

#### Toscanini's Beethoven

The Beethoven symphonies are the staple of the gramophone repertoire no less than of the concert hall. Over the years the Toscanini versions have achieved a classic stature rivalling that of the old Weingartner set. And with good reason: for the forcefulness, sometimes almost the ruthlessness, of the Toscanini style is ideally suited for Beethoven. Where, in other music, the style sometimes seems distinctly less suitable, it is easy to be discovered muttering darkly that he is playing it "like a Beethoven symphony".

The integral LP set was made entirely with the N.B.C. Symphony Orchestra, a

body of fine and finely disciplined players who responded to their conductor with tremendous verve and precision, but not always with any very great winning individuality of solo playing. This, no doubt, was all part of the Toscanini style, with which it is most certainly compatible. Less obviously compatible with the style was another general defect of the series that at times seemed, at least on this side of the Atlantic, incomprehensible: the maintenance over a long period of a standard of recording well below the current average.

The series has now been reissued, complete but with each disc separately available, by R.C.A. In general, substantial improvement in sound has proved possible. Each sleeve, indeed, is labelled "A New Orthophonic High Fidelity Recording"; but this description (if it means anything at all) is surely over-optimistic. Certainly the new surfaces are everywhere first-class; yet many of the tapes have a heavy background, not helped by an emphasis of the bass in reproduction usually made necessary by a lightness here in the original sound. And the fidelity of this sound in itself still varies substantially from one symphony to another. At its best, it offers what is probably the richest and most compelling version of Toscanini's Beethoven we have ever been able to hear on disc. At its worst, it is distinctly less happy.

The couplings of symphonies not occupying a complete disc have been changed from those of the previous H.M.V. pressings in order to provide a chronological sequence.

Thus R.C.A. RB16101 now couples Symphonies Nos. 1 and 2; both of them, as recordings, among the best of the set. The performance of the First, too, has every virtue—unless perhaps to anyone who, insisting on some degree of relief to the tension, thought it imperative to ease up a little for at least the trio of the minuet. The Second Symphony goes equally well; the performance is a model expression of a forceful view of the work.

The *Eroica* is on RB16102. Here Toscanini follows Beethoven in his more lyrical moments perhaps rather more readily, and gives a most moving performance, marred only by an uncertain sound to the horn-playing in the scherzo's trio. But the recording is not the equal of the performance; it is boxy—though not, happily, throughout in a degree you might well fear from hearing only the opening two chords, if that is the word for such confined explosions.

RB16103 couples the Fourth and Fifth symphonies. The Fourth offers another completely convincing performance, with a beautifully lyrical reading of the slow movement; and the recording is acceptable, with less surface trouble than previously. On the whole, the Fifth, I think, is not quite so successful. The fierce music, it need hardly be said, receives a fierce performance, and the effect is certainly impressive; but the recording is sometimes unduly thin. (At the beginning of the slow movement the bass of the music is simply missing.)

The *Pastoral* comes on RB16104. Here the recording is rather good, save only perhaps at the climax of the storm; and the performance has many virtues indeed. The brook may seem to some listeners to be flowing rather fast in the second movement; but if this is so it is surely preferable to stagnation. There are, of course, already many outstandingly good Pastorals in the catalogues; this one comes very close to joining them.

The Seventh symphony, RB16105, suffers from a generally poor quality of sound, becoming harsh and distorted at the more powerful orchestral moments. These occur frequently, not only because of the nature of the music, but also because of the undoubtedly Olympian qualities of the performance. Most listeners, however, will probably need to exercise some considerable degree of resolution in order fully to enjoy them.

Much less resolution, fortunately, is necessary for enjoyment of the Eighth symphony. This is rounder-toned, and in general boasts one of the better recordings of the R.C.A. series. Yet the symphony itself is above all that one of Beethoven's series that demands some relaxation; and though this is of course forthcoming from Toscanini to some extent, yet the necessary amiability does seem to come more easily to some other conductors.

The Eighth symphony is on one side of RB16106, coupled with the first movement of the Ninth, itself completed on RB16107. The *Choral* adds to the orchestral forces four soloists, who are all in varying degrees inadequate, and the Robert Shaw Choral, who sing well and are not. But although Toscanini gives a tireless and fully convincing reading of the monumental work there is a further, non-vocal obstruction to the performance making its full effect: a recording which, never really very bright, tails off at the end in a degree of distortion not to be found in the earlier H.M.V. pressings.

Nevertheless as a whole this series is a most valuable reissue. The best of modern recording is in the nature of the case not to be expected; but we must be grateful to R.C.A. for allowing us to hear much of the Toscanini Beethoven in the best physical sound hitherto possible. And it is, in general, a marvellous Beethoven: relentless, often, yet always at least a convincing view of the music. And less seemingly relentless, perhaps, in normal, sane life, than when chain-listening to the nine symphonies on end: a lunatic undertaking not at all calculated to show each work, or each performance, in its best light.

These works, I know, need no description, the performances little. But the recordings do vary quite considerably, and it might be useful to end by suggesting a single disc for the man who cares very much what his gramophone sounds like, yet, most understandably, feels that this classic Toscanini set must at least be represented in his library. He might well choose RB16101—superlative performances, decently recorded, of the First and Second symphonies.

M.M.



## STEREO DISC REVIEWS

**SOLIDITY.** The Greeks had a word for it, and we have borrowed it often in the past; now again for our latest solidity—the single track disc which gives the illusion of two-dimensional sound. Of talk about it, of hopes, of expectations and explanations, there have been plenty. Now for the first time here, readily available, is the end-product: materialised, solid, *stereos*.

The discs have been produced by Pye. They are to the casual eye identical with normal LP's; they have the same playing time; they are priced only slightly higher. The sleeves, save for the inclusion of the word "stereophonic" in small type, are identical with those of the corresponding monaural disc (this will surely sometimes be found inconvenient). There is one exception: the stereo Larry Adler disc shows just one photo of player and mouth-organ, yet the monaural shows two, taken from slightly different angles—a perversity that it may be hoped is the result of an accident. Unlike the sleeves, however, the labels are readily distinguishable, those of the stereo discs looking as if they had been left in the sun to fade.

Monaural discs have been going for nearly sixty years now, and still in serious music take as their axiomatic ideal the reproduction of concert-hall or theatre conditions whether or not these in fact contribute to or detract from the artistic experience in hand. It would be unreasonable to expect stereos to achieve any greater freedom in their first month. There will be time—and on present showing the necessary enterprise—for adventurous experimentation later, for the recording of pieces whose effect might be actively heightened by antiphony—music for double choir, now and again for double orchestra; vocal arias with instrumental obbligatos, the two soloists at geographical extremes; a few choral works in which extra brass may usefully blaze from several directions at once. Meanwhile it is the sedate concert hall placings that are to be enjoyed; and they are certainly very enjoyable.

This is principally not, I think, because the percussion may now be located on the left or right of the orchestra, which is surely of limited interest; but because, in general, the expansion in the overall width of the apparent sound source is an enormous improvement over the comparatively restricted effect given by any one speaker acting as a single source. Not at all so necessarily—this must be stressed—over that produced by two identical speakers, a suitable distance apart, linked to a good monaural system—this, too, will give spaciousness, as of course it has done in larger installations for many years, but not, inevitably, specific direction to individual instruments. This specific direction is obviously of advantage in music, of the sort suggested above, depending for its effect upon some degree of antiphony. But is it of so much advantage in general symphonic orchestral texture? A dozen problems of securing blend are faced up to by orchestrators for every one problem of

securing contrast; the "old" recording at least allowed ignoring of the obstacle to blend of physical distance between instruments, where this existed. The "new" recording stands—perhaps necessarily—in danger of taking over the disadvantages of concert-hall spacing along with its advantages.

These latter, of course, predominate. How far, depends on the nature of the music; and in this first month's releases there is a wide coverage of style. There is also, as would naturally be expected, a varying standard of success in overcoming the various problems involved.

Of the serious music, one disc seems to me to be incomparably the best (not only, I hope, because there is no monaural equivalent to arouse damaging comparisons!) It is Pye CSCL70006, a recital by **Ralph Downes** on the organ of the Festival Hall. He plays principally three works of Bach: the Choral Partita on *Sei Gegrüßet, Jesu Güte* (S. 768), the *Fugue à la Gigue* (S. 577), and the F major Toccata and Fugue (S. 540). The clarity and spaciousness of the organ's sound are extremely effective throughout, but perhaps especially so in the opening, non-Bach, piece: the Widor Toccata, all its life a showpiece, and now graduating as such in a new field. The sound of the closed Swell is particularly impressive: this sounds actively distant, not merely soft. And the Bach choral partita gains, too, in an occasional change of registration between successive variations which offers geographical as well as aural variety. The registration—sometimes displaying, I think, an over-fondness for the harmonically devastating sound of low-pitched mixtures—may in this piece be followed in detail by eye as well as ear, for the sleeve-note prints not only a complete specification of the organ, but also—made practicable by its remaining the same throughout each variation—a detailed account of the registration Ralph Downes uses. This is most valuable.

The symphony orchestra record released, Pye CSCL70002, is not quite so successful. It is of Dvořák's music: the Eighth (Fourth) Symphony in G major (the well-known one), and the *Scherzo Capriccioso*, played by the **Hallé Orchestra** under **Sir John Barbirolli**. Here the sound of the stereo disc is nearly everywhere inferior to that of its monaural equivalent, especially when this is reproduced through two speakers. That this should be so is of course quite reasonable; the quality of sound that can be faithfully communicated by ludicrously minute indentations in a microgroove is in any event one of the more incomprehensible miracles of our age, and to expect the same size groove to accommodate two such sets of indentations without loss of quality would be to expect what is surely the impossible. Some other discs do, incredibly, come close to achieving this "impossibility"; but not the Dvořák. The opening of the finale is a convenient case in point: trumpets, clarinets, bass clarinet (surely?—deputising

for horns) and timpani all lose much in vividness on the stereo disc. They are heard, too, with the concomitants of pre-echo and background noise from which stereo—so far!—has been unable to free us.

Symphony orchestras have, however, one great practical stereo advantage: they finally allow a sorting-out of the true left-hand channel from the right on the grounds that the firsts must be sitting on the left, for the simple reason that any other arrangement would indubitably bring a symphony conductor to a dead halt. Even so, some care is necessary in the sorting, for the sound of twelve to twenty violins is a wide one which tends to spread. (With less disconcerting effect, however, than that of a single soloist who sometimes appears to wander about the orchestra during his solo—but this impression stems from listening altogether too directionally: a forgivable failing, I hope, at this stage!)

The Dvořák was not, actually, a particularly outstanding recording to start with; though the next disc, using a considerably smaller orchestra, most certainly was. Within limits, it still is, and the programme it offers is a most agreeably varied selection of eighteenth-century music, chosen with listeners' convenience rather than librarians' in mind to a much greater extent than many current endurance tests in this field. Pye CSCL70003 offers concertos by Albinoni for oboe d'amore, bassoon, and horns (no strings), by Pergolesi for flute, by Alessandro Scarlatti for flute and trumpet, by Vivaldi for clarinets and oboes, and an A major symphony for strings by Tartini; all of these played with degrees of excellence varying up to the superlative by the **London Baroque Ensemble** under **Karl Haas**. Yet it is difficult to secure from the new disc any improvement in quality over the old, and in one respect there is a bad let-down: in the Scarlatti the solo trumpet catches his microphone to the point of active distortion.

Constant reference back to the earlier monaural versions may seem irritatingly unkind; but it is difficult to establish other standards of reference by which to describe the sound of the new records. And the comparison does not always turn out to be to the disadvantage of the new version, by any means: for example, Pye CSML73000, on which **Stanford Robinson** and the **Pro Arte Orchestra** play the Sullivan *Mikado*, *Patience*, *Cox and Box*, *Yeomen of the Guard*, and *Iolanthe* overtures, together with the *Savoy Dances* arrangement made by Robinson himself. These have existed for some time on a 45, on which the quality of sound is very good. But it is in places even better on the new disc, with a spaciousness in some passages not to be obtained from the earlier version. And the *Mikado* overture becomes substantially directional (in so far as that is an advantage) on the unmistakable entry of the bass drum; this one may be plotted on the wall.

The **Larry Adler** disc, Pye CSCT71000 (a ten-inch series) was also made with the **Pro Arte Orchestra**, this time conducted by **Eric Robinson**. Its music will be in part familiar to listeners who heard the

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B.B.C.'s experimental stereo broadcasts; Arthur Benjamin's *Jamaican Rumba* sounds less antiphonal now, but just as enjoyable. The Gershwin *Rhapsody in Blue*, too, sounds well, in a Robert Russell Bennett arrangement which improves on Grofé's original, and the Granados *Playera* and Bizet *Carmen Fantasy* do not sound entirely disastrous throughout. But Ravel's *Bolero* does; this version of it is a mistake. In a sleeve-note Adler himself describes an earlier *Bolero* recording of his as having sounded "unequivocally and quintessentially lousy". I wish I could be sure the new one was a substantial improvement.

Finally, by contrast, a roaring success: *Where in the World?* by **Tony Osborne**, his Piano and Orchestra, Nixa NSPL83000. It may be that with the pops the recording engineers feel more free to be in an experimental frame of mind than with the classics; and, if so, the feeling is very understandable. But whether for this reason or any other, the sound of *Where in the World?* certainly springs to life with great effect. The tune of the title (it always was a good one) frames an excursion through Vermont, Monterey, Cuba, Alabama, Berkeley Square, and other places with inevitably associated tunes; each time played lusciously on strings, rhythm, a little incidental brass and clarinets, actively stylish Osborne piano-playing, and a merciful absence of vocal. And each time with a full sound to the strings, with occasional wind interjections from the other end of the studio. Once this antiphony takes on an actively startling quality: the first sixteen bars of *Idaho* come in a quick-change question and answer

between piano and wind, which certainly tops the list of "effects" for the month.

What this month, with its successes and failures, has made abundantly clear is that if these are the experiments the finished product is going to be really worthwhile. Ultimately, to revert from stereo to single-speaker listening will undoubtedly be as difficult as would be reverting now from our existing LP equipment to the portable winder-upper in the attic. That there are problems involved in the new technique, even in deciding just what is wanted, let alone how to get it, I have perhaps stressed already too acutely. That everything worthwhile has its problems, and that I emphatically rate stereo in this category, I can perhaps usefully stress at this point.

One further emphasis may be desirable. Necessarily the records have been judged by how they sound on one reproducer. It has always, of course, been adjusted minutely in an endeavour to get the best possible result; yet where the results to be obtained from a normal LP can vary so widely from one reproducer to another those from stereo must at present do so even more. The records have been judged, too, and even more necessarily, by how they sound on one set of human equipment: I have tried to set down what my ears have told me, but I am very conscious that from time to time they may have told me unreasonable things. The stereophonic man, who can take it all infallibly in his stride, has not yet had time to evolve. But I am now very sure indeed of one thing: he will.

M.M.

## 45 DECCA CLASSICAL EPs

LAST December I reviewed the "Decca Fifty": fifty LP recordings that between them could form the basis of a popularly conceived LP classical library. Now we have the "Decca Forty-five": 45 extended-play records that revolve at 45 r.p.m. (However, there is no immediate prospect, it seems, of a "Decca Seventy-eight"! Thirteen of this "45" series formed part of the original issue of Decca classical EPs, and as such were reviewed by me in the issue of November 1957 (page 237). These thirteen that reappear here are all operatic, mainly with **Renata Tebaldi** and/or **Mario del Monaco**. The newly formed Decca 45s maintain the standard of their predecessors: I have listened to most, but not all, of them, and so far am prepared to give almost blanket approval to the sound quality. The "helpings", too, are generous—far more consistently so than those of any other company: sides sometimes play for up to eight minutes. I welcome the polythene inner sleeve that protects the little discs, special to Decca and Supraphon. The records come in coloured sleeves, and have sleeve notes.

### Opera

Generous selections from *The Magic Flute* ("Der Vogelfänger", "Dies Bildnis",

"Das klinget so herrlich", "Könnte jeder brave Mann", "Bei Männern", "Der Hölle Rache", the Boys' second trio) from the Vienna complete recording under **Böhm**, with **Wilma Lipp**, a small-voiced but true Queen of the Night, **Hilde Gueden**, **Léopold Simoneau** and **Walter Berry** (CEP525). Also a *Turandot* excerpt (CEP526) that puts its rivals to shame (so far as quantity goes) but giving us "Signore ascolta", and "Non piangere, Liù", right through to the end of the act, the ministers' attempt at dissuasion and Calaf's insistence on banging the gong (which he does rather weakly). On the other side, "In questa reggia" in **Inge Borkh's** capable performance. **Tebaldi** as Liù, **Del Monaco** as Calaf. To have the chorus and subsidiary characters is valuable.

A **Renata Tebaldi** recital (CEP539), like a Callas EP reviewed elsewhere in this issue, has on one side "Io sono l'umile ancella" and "Poveri fiori", from *Gilea's Adriana Lecouvreur*—but sung with less deep emotion. On the other, Mathilde's "Selva opaca", with recitative, from *William Tell*, rather beautifully done.

CEP523 contains three items. The Triumphal Chorus from *Aida*, a recommended version of "Va pensiero", the celebrated chorus from *Nabucco* and "Zitti,

zitti" from *Rigoletto*, the latter with **Hilde Gueden** and all with the **Santa Cecilia** chorus and orchestra under **Erede**. I have not heard the *Fledermaus* excerpts on CEP552.

### Oratorio

Three records here, each of which should find their public. **Kathleen Ferrier** in "O thou that tellest" and "He was despised" (CEP540); **Kirsten Flagstad** in "Sheep may safely graze" and "Jesu, joy of man's desiring" (CEP540); and two arias from the Decca complete *Messiah*, "Comfort ye . . . Every valley" (**George Maran**) and "I know that my Redeemer liveth" (**Jennifer Vyvyan**) (CEP529). All of these with the **London Philharmonic** under **Boult**.

### Overtures

**Pierino Gamba's** reading of the *William Tell* Overture is not the most bewitching, but it is very well recorded (CEP549). **Georg Solti** persuades sparkling readings of Suppé's *Light Cavalry* and *Poet and Peasant* Overtures from the **London Philharmonic** on CEP555. *The Pirates of Penzance* and *Mikado* Overtures are played robustly but without much finesse under **Isidore Godfrey** on CEP543. If Wolff's *Donna Diana* and *Zampa* sound as brilliant as they do on LP, CEP553 should be a dazzler.

### Popular Orchestral

This, not unexpectedly, is the largest category. I will pick out just a few discs for special mention. First, *España*, on CEP548, a condensed version of **Ataulfo Argenta's** LP of that title, which contains in this form Chabrier's *España*, Granados's *Andaluza*, and Moszkowski's *Spanish Dance No. 5*. **Krips' Blue Danube** is on CEP535, backed by *Roses from the South*. Two of *The Planets*, Mars and Jupiter, shine in **Sir Malcolm Sargent's** performance on CEP544. *The Sorcerer's Apprentice* is a piece well suited to EP, and makes its debut in this form on CEP547, with the **Israel Philharmonic** under **Solti**: room has also been found for a fill-up, the Introduction and Tarantella from *Boutique*.

### Ballet Music

**Désormière's** Delibes performances were so elegant that *Sylvia* excerpts from him are welcome in yet another form (CEP538); and one almost wishes that the *Coppélia* companion disc (CEP537) had been drawn from his recordings, rather than from the new **Ansermet**, more vividly recorded though this is. The *Nutcracker Suite*, under **Fistoulari**, is complete excerpt for the March and Arab Dance on CEP545.

### Concertos

Not whole concertos of course, but two excellent records of pieces for soloist and orchestra. *Nights in the Gardens of Spain*, with **Clifford Curzon** and the **London Philharmonic** under **Boult** (CEP524); and the Liszt Hungarian Fantasia (*Katchen/London Symphony/Gamba*) in a brilliant performance that existed formerly only as fill-up to the Tchaikovsky First Concerto (CEP531).

### Chamber and Instrumental

As few as we should expect: three Chopin Nocturnes played intimately and with understanding by **Peter Katin**

(CEP530); Mozart's C major Sonata, D minor Fantasia and Rondo alla Turca played by **Katchen** (CEP528); and "Favourite Kreisler Encores" by **Campoli** on CEP546. A.P.

## PASSING NOTES

By ARTHUR JACOBS

"They say the orchestra plays well for me. Why do they play well? Is it because they feel friendship or sympathy for me?"

From the tone of **Josef Krips** as he talked, I knew I was expected to say no.

"They learn to breathe with me", he continued, summing up what he considers happens in his rehearsals. "But only after twenty-five years can a conductor teach an orchestra. For the first twenty-five years a conductor learns from an orchestra".

Quite a number of different orchestras have been "breathing" with Josef Krips in recent records—the London Symphony Orchestra, the Vienna Philharmonic, the Israel Philharmonic, the Symphony of the Air (New York). He has just made some more recordings with another orchestra, the R.C.A.-Victor Orchestra, which, I gather, is a studio group incorporating men from the better-known orchestral bodies.

When he recorded Haydn's Symphony No. 99 with the Vienna Philharmonic, it was (he told me) the first time that the orchestra had played that work. "It is not surprising, for in reality they are an opera orchestra". I ventured to repeat to Krips the criticism I had made in a broadcast about the reverse side of this disc—that in the minuet of the *Surprise* symphony, Krips retained a reading which Robbins Landon's monumental book on Haydn had shown to be incorrect. Krips's reply was itself a surprise. He did not know Landon's book.

Krips finds that American orchestras are the quickest in response—because they have to be. For his American recording of the five Beethoven concertos with Rubinstein, he was limited to nine sessions (27 hours). Yet, he told me, for each of the Mozart concertos which he recorded in Britain with Curzon, he had four sessions.

With yet another orchestra—the Vienna Symphony—Krips will be appearing at the Edinburgh Festival.

It was a French gramophone award—the *Grand Prix du disque*—which drew early attention to **Janos Starker**. But although he now lives in America, he told me that he is now making all his records in London. He was here for a Festival Hall recital as well as to make records. He has just retired from leading the 'cellos of the Chicago Symphony Orchestra, and has accepted a teaching post at the University of Indiana.

"The 'cello", he says, "is easier to record than the violin or the piano, microphone-wise". I chronicle this fashionable American phrase with a slight shudder, spine-wise.

With nine long-playing recordings of *The Four Seasons* in the current catalogue, it is astonishing that no book on **Vivaldi** has until now been published in this country. The gap is filled in scholarly and helpful fashion by *Vivaldi: Genius of the Baroque* by Marc Pincherle, translated from the French by Christopher Hatch (Gollancz, 21s.). Vivaldi's life, his musical forms, and his instrumental techniques are viewed against the background of the Venice of his time. On the puzzling point of what Vivaldi means by *viola d'inglese* or *viola all'inglese*, Pincherle repeats the suggestion that these

"English viols" may simply be members of the old viol family as distinct from those of the violin family, since the older instruments long maintained their sway in England. Pincherle does not mention that a concerto in A major (F.IV, 6) is written for "1 violino et 1 violoncello obbligato all'inglese". Would he imply that the Virtuosi di Roma, in their recording, should have used a viola da gamba instead of a 'cello?

The major disappointment for record-

collectors in Pincherle's book is that it contains no catalogue, even in summary form, of Vivaldi's multitude of works.

Toscanini and Giulini have both given us their recorded versions of **Cherubini's Requiem Mass**. How long, now, until one of Cherubini's operas—so popular and influential in their own day—becomes available? At Glyndebourne, Carl Ebert told me that he plans to mount Cherubini's *Medea* in Berlin during the coming season. Vittorio Gui will conduct. Ebert is the director of the Municipal Opera in West Berlin, and he and Gui were together as producer and conductor at Glyndebourne this year in *Falstaff* and *Alceste*. A notable début as *Alceste* was made by Consuelo Rubio, who took part in last year's complete recording of the *Goyescas* of Granados. (The Mercury recording of *Medea*, with Callas, has just been announced in America.—Ed.)

It might be thought that violin virtuosos, who subsist on an even narrower diet than pianists,



Josef Krips

[Decca Picco]



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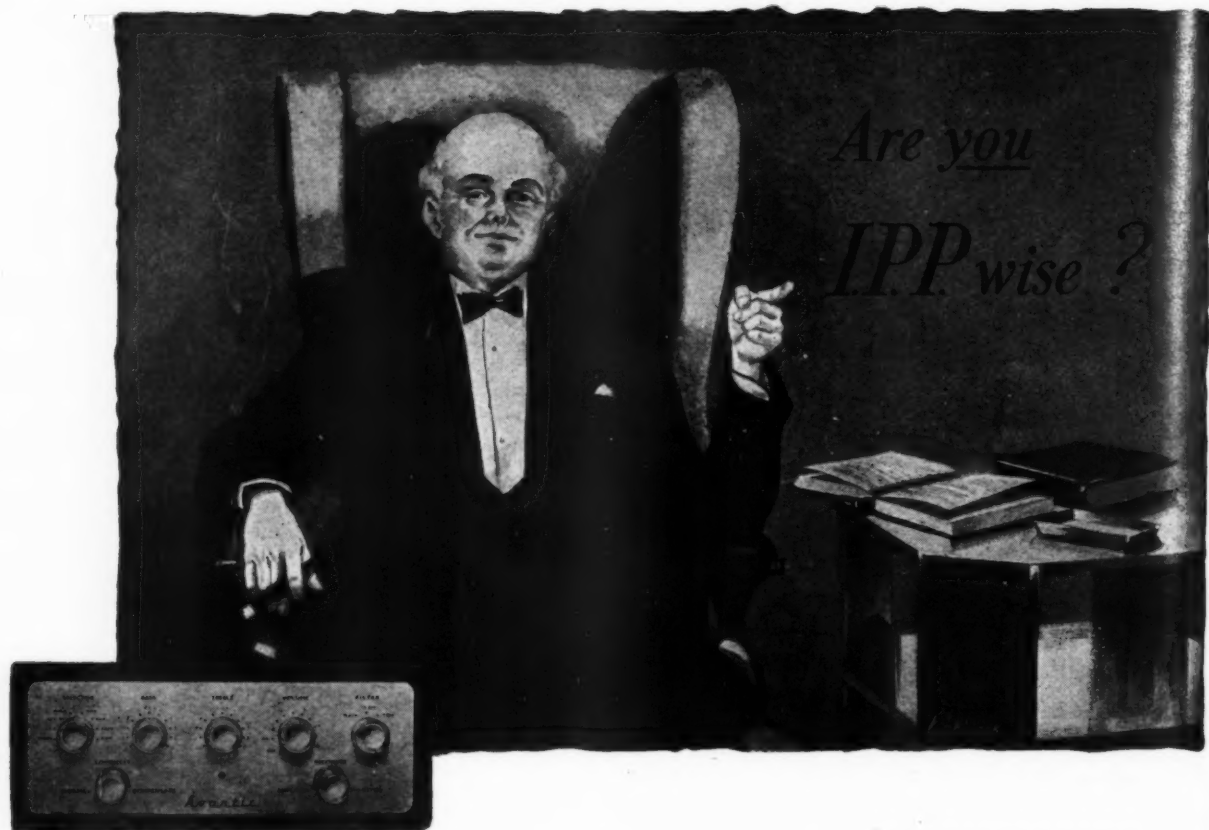
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would be glad to seize on any reasonably appealing concerto. Yet **Szymanowski's** Violin Concerto No. 1, though dating from 1917, came as a complete surprise at the Warsaw Philharmonic Orchestra's concert at the Festival Hall. It is passionate, rhapsodic, highly original music. Neither the concerto nor the name of **Roman Totenberg** who played it so commandingly, appear in the current British long-playing catalogue. Here are two omissions which should be remedied.

A couple of years ago I was asked by a New Zealand radio paper to discuss whether musical parody—as perpetrated, for instance, by Anna

Russell and Victor Borge—was harming the serious appreciation of music. I pooh-poohed the idea. But perhaps one can have too much of a good thing. At the Albert Hall, in an obvious attempt to out-Hoffnung Hoffnang, Antony Hopkins and Fritz Spiegl are presenting a pre-Proms musical leg-pull on July 17th. Such well-known pianists as **Peter Katin** and **Iris Loveridge** will take part in Czerny's arrangement for eight pianos, 32 hands, of Rossini's *Semiramide* overture. Another item billed is an overture by Spike Hughes called *The Masterdrinkers* (or Port and Circumference). For some reason the programme fails to list *Till Eulenspiegel*.

## NIGHTS AT THE ROUND TABLE

By W. A. CHISLETT

Of several new LPs of folk and traditional music, I have enjoyed most, "Rumanian Folk Songs and Dances" by the **Barbu Lautaru Popular Ensemble**, not only for its material but also for the presentation of its ten tracks (Supraphon LPM287). *Cintecul de pe Mures* is a lively and gay love song from Transylvania, *Joc de doi din Banat* is a dance for two in quick and strongly accented rhythm from the Banat district, *Joc de lucurici* (Dance of the Glow-worms) suggests the elusive motion of the insects and the Wallachian *Jocul de la Coseveni* features a solo clarinet. So far we have heard conventional or comparatively familiar instruments but now we come to some that will be unfamiliar to most people, as they are to me. First, in the last band of the first side, there is the Rumanian shawm, a member of the oboe family which the shepherds often make for themselves. It produces a pastoral effect perfectly suited to the music in which it is heard. Next comes the kobza, a lute-like instrument which is usually heard in song accompaniments, but here is perfectly at home as a solo instrument, so virtuosically is it played. The torogoata, which is next heard, is a species of clarinet. In *Cimpoi* (The Whistle) which follows the violinist leader imitates whistle sounds in an exciting dance after which is *Florica macuti* (The wild poppy), a satirical song about a local Don Juan. Finally in *Cintec de dragoste* (Song of love) yet another unfamiliar instrument is introduced. It is the nai, which

is in the nature of pan pipes and is capable of surprising expression as well as great virtuosity. The glissandi at the end are very effective indeed. The recording is of good quality and this disc has the charm of the authentic as well as the unusual.

By contrast "Songs of the Golden West" and "Songs of the Deep South" by the **Hollywood Soundstage Chorus** on London HA-F2099 sound very sophisticated. The record is subtitled "For Listeners and Lovers" which warns us to expect a style that is sentimental, and slow tempi. It need not mean however that the rhythms are flaccid, as they sometimes are. Tone is good and recording is first class, but in such songs as *Old Black Joe*, *Swanee River* and *My Old Kentucky Home* much could have been learned by listening to the old records of Paul Robeson made many years ago. In the faster songs the chorus is better.

A much better sample of American folk singing is provided by **Stan Wilson** in "Folk Songs" on H.M.V. DLP1183. Moreover it introduces a lot of songs that will be unfamiliar to most listeners. Taking them in order, *The Old Woman* is a sardonic description of her relations with an old man, *Sloop John B* is a West Indian vessel, and the theme is "I want to go home", *John the Revelator* is a spiritual of sorts, *Night Rider* depicts an unhappy bandit, *Adieu Fulard*, *Adieu Madra* is a sea song about the women left behind, *Ship Titanic* and *Galveston Flood* recall two great tragedies of

1912 and 1900 respectively, *Miner's Lament* is what its title suggests, *Eight Babies* is a Bermudan calypso tune, *Blow the candles out* recalls England of the windjammer days when boys were bound apprentice for seven years and the Pretoria of *Marching to Pretoria* is, of course, the capital of Transvaal and the seat of Government of South Africa. Stan Wilson has a rich and resonant voice of pleasant quality and, as is so important in folk music, gives full value to the words of his songs. He comes from Oakland, California, is a considerable athlete and after leaving school spent five years in the American Merchant Marine.

"Songs of Erin, No. 3" by **Mary O'Hara** on Beltona IEP 59 is taken from the LP LBE13 which I reviewed in February 1957 when I compared her art to that of Richard Hayward. The five songs are *Dileen—O deamhas*, *Danny boy*, *Fill, fill a run o*, *Castle of Dromore* and *My Lagan love*.

Four "Neapolitan Songs" sung by **Tito Gobbi** are dubbed, and very successfully dubbed too, from 78s of about ten years ago. The songs are *Torna, Dicitencello vuje*, *Occhi di fata* and *Tostis Marechaire*. The first two were enthusiastically reviewed by A. R. in March 1949 and sound even better, I think, in their new form (H.M.V. 7ER5091).

The four songs included in "Glorious Operetta No. 2" sung by **Marcel Wittrisch** (H.M.V. 7EG8344) are also dubbed from 78s, of somewhat older vintage when the singer was in fine fresh voice. They are "Selig sind, die Verfolgung leiden" from Kienzl's *Der Evangelist*, "Täubchen, das entflattert ist" from Strauss's *Die Fledermaus*, and "Im weissen Rössl am Wolfgangsee" and "Mein Liebeslied muss ein Walzer sein" from *The White Horse Inn*. In the first Herr Wittrisch is supported by the **Berlin Children's Choir** and in the second he is joined by **Anni Fridl** (whose old recording of the "Nun's Chorus" was dubbed onto a 45 recently and must be one of the best selling operetta records ever to be issued). Kienzl, by the way, was a keen disciple of Wagner, though his music is in much lighter vein. *Der Evangelist* rivalled Humperdinck's *Hansel and Gretel* in popularity for some time after its first performance in 1895.

**Father Sidney MacEwan's** "Sacred Songs No. 2" contains *My God I love Thee*, *Soul of my Saviour*, *Mother of Mercy* and *I'll sing a hymn to Mary* (Philips NBE11080). He is accompanied at the organ by Charles Smart. A first class record of its kind in every way.



A panoramic view of the "H.M.V." showrooms in Oxford Street, London, where a modernisation scheme has recently been completed

On Philips SBL5224 **Kostelanetz** conducting the **New York Philharmonic-Symphony Orchestra** gives us one of the most attractive records he has made. Partly because he is less "gimmicky" than he often is and partly by his choice of material. The list of titles may read rather oddly but the items live together more happily than might be thought. They are: Prokofiev, March from *The Love of Three Oranges*; Khachaturian, Waltz from *Maskerade Suite*; Strauss, *Tales from the Vienna Woods*; Tchaikovsky, Miniature March from *Suite No. 1 in D*; Strauss, Waltzes from *Der Rosenkavalier*; Strauss, Overture to *Die Fledermaus*; Tchaikovsky, *None but the weary heart*; Boccherini, Minuet; Strauss, *Tritsch, Tratsch Polka*; Schubert, *Marche Militaire*. The recording is excellent and this is an admirable record for relaxation.

The **Grand Symphony Orchestra** under **Jesus Etcheverry**, a conductor unknown to me, get all there is to be got from Ketelby's *In a Monastery Garden* and *In a Persian Market* (Fontana CFE15006). Remembering these trifles from when they were first published they seem dated to me but a new generation

may well lap them up as their fathers did.

At the last minute comes a Capitol LP called "Russkaya" comprising six titles by Russian composers or traditional music of that country. They are played by the **Hollywood Bowl Symphony Orchestra** under **Carmen Dragon** who is also responsible for four of the arrangements. The pieces not originally written for the orchestra are a rather long-winded version of the *Volga Boat Song* and a better one of the less familiar *Meadowland*, a very pleasant setting of Tchaikovsky's *Melodie* (which is the third of three pieces for violin and piano called "Souvenir d'un lieu cher") and the erstwhile popular and very sentimental *Kamenoi Ostrov* of Anton Rubinstein which is really No. 22 (*Rêve angelique*) of 24 piano "portraits" grouped under this name as the composer's Opus 10. The works originally scored for orchestra are the Overture from *Russian* and *Ludmilla* (Glinka) and the Dance of the Comedians from Rimsky-Korsakov's *Snow Maiden*. As grouped here the pieces are nicely contrasted and the record ranks high in the category of pleasant background or relaxation music for which purpose it is obviously designed (Capitol P8384).

the American banjo veteran, on London HAD2013. Despite the insertion of the occasional Hawaiian guitar solo where appropriate, and despite the joyous good-time spirit of the thing, the record as a whole gets a bit tiring.

Looking at the other instrumental soloists and others, we find four titles recorded in Paris in 1938 by **Larry Adler** and the **Quintette of the Hot Club of France**, with the late **Django Reinhardt** to the fore on guitar, on Col. SEG7775, in well-trying numbers like *I Got Rhythm* and *Body and Soul*; these are not in the least dated, and are put over with technical skill and feeling. Another Paris recording of the same era is by the **Lecuona Cuban Boys** on Col. SEG7782, including *Siboney*, *La Paloma* and *La Cucaracha*. How recording has improved since those days! though the Adler sides have fared better than the Lecuona's.

In ultra-modern vein, **Eddie Thompson** contribute on Vox VX1450 a long series of standard ballads with flute, rhythm and vibraphone under the heading *London After Dark*, which is sleek and rather necessarily disembodied cocktail-lounge music; by contrast, but still very modern, is a bovine set of dance numbers by **Ray Conniff** and his Orchestra on Philips BBR8118. The choice of tunes is better, but the music is still very brassy, on Coral LVA9078 by **Larry Sonn** and his Orchestra. Maybe I'm getting old but neither of these pleased me anywhere near as much as a new R.C.A. release (RD27068) by **Glenn Miller** and his Orchestra. These old numbers include the original *In The Mood* and *Moonlight Serenade*, and compared with the old H.M.V. issues on 78, these sound very much more natural. No-one would ever know they were as old as they are.

**Cyril Stapleton** and his Orchestra (Decca LK4258) have a set of oldies under the not very imaginative title *Just For You*, including *Charmaine* played as a fox-trot, which doesn't work out as successfully as a fine set of girl's-name songs by **Stanley Black** and his Orchestra (and his piano, of course) on Decca LK4243. **Russ Garcia's** Orchestra (London HAU2102) have a set of modernized nursery rhymes designed, as the cover says, as *Hi-Fi Music For Children From 2 to 92*, and if only the designer had not included an obviously American child with crew-cut and vacuous expression on the cover, I'd have liked the whole thing a lot better. As it was, I found it off-putting to have that unwavering stare before me while listening, though my small daughter liked it. She wasn't so keen on the symphonic effects, though.

Strictly for grown-ups is another LP by **Bill Snyder** (his piano and his Orchestra combine in sleek, Stanley-Black-ish union to work on tunes bearing titles to do with jewels and treasure) on Brunswick LAT8246. A better-known, English, pianist, **Fred Hartley**, plays 44 *Tunes For Your Listening Pleasure*, though I would have said they were more for background uses, on Decca LK4237, and **Roger Williams**, unlike Fred Hartley and like Messrs. Black and Snyder, uses a full orchestra as background for his piano work on *The Fabulous Forties*, on two London LPs (HAR2096/7), satin-smooth piano playing tunes of my youth, a sizeable chunk of nostalgia for those to whom cloche hats and strings of charleston beads are only grim relics of ancient history. Lastly, among the pianists, we have **Confrey Phillips**, who also sings from time to time in *To Close For Comfort* and provides, with his Trio, music for dancing cheek-to-cheek in the manner of the couple on the cover of Decca LK4209.

No fewer than four LPs of electric organ music have come to my notice this month, and as I said some time back, organ music of any kind doesn't mean very much to me, but I am in a minority, obviously, so I'll just say that there is

## MISCELLANEOUS AND DANCE By JOHN OAKLAND

An asterisk following a 78 r.p.m. number indicates its availability at 45 r.p.m. The numbers are the same with the addition of the prefix "45". Where the 45 r.p.m. number is different it is given immediately after the 78 r.p.m. number.

It seems from the issue of Columbia DB4135\* that that company are determined that the British public shall take to Kwela music (which, from the number of railway porters, milkmen and others I have heard whistling *Tom Hark*, they are doing anyway), as on this disc is a further example of the bizarre massed flute music from South Africa.

It's by a group called **Black Mambazo**, who play *Fuzzy Night* and *Matshushu*, the latter preceded by some more native African dialogue, in which the phrase "rock-n'-roll" can be distinguished. Although less vicious than Elias' Jive Flutes last month, these are of the same monotonous persuasion as that best-seller, which, by the way, is also recorded in conventional (and easier on the ear) style by **Ted Heath** and his Music on Decca F11025\*. The reverse is a busy affair called *Cha-Cha Baby*.

When original Dixieland jazz first hit the popular music scene in 1919 or thereabouts, people apparently held up their hands in horror and said we were going back to the jungle. (How do I know? I've just been reading *Punch* of that era!) But I wonder what they would have said of Kwela, or for that matter of a new nonsense jingle called *Witch Doctor*, which has been recorded by a number of artists, in particular **Don Lang** (H.M.V. POP488\*), which for all the repetition of the chorus of "Ec-ah, oo-ah-ah, bing-bang, walla-walla-bing-bang", is put over with terrific punch, and has an amusing pay-off line made all the funnier by the use of speeded-up tape. (The reverse is *Cool, Baby, Cool*, and is most ordinary in the rock line.) **David Seville** and his Chorus and Orchestra (London HLU8619\*) have also been consulting a witch doctor, but with less interesting results; their story of what he said fades out, and though **Jimmy Lloyd** (Philips PB827\*) also relates the story, his is rather laboured. He has a set of four more or less

conventional songs on BBE12186, to which the same remarks apply.

Before we leave the jungle, though, may I draw your attention to a curious disc which should sit nicely in your shelves along with *Dinner With Drac* and similar horrors? This is Decca F11024\*, by **Jack Good** and **Lord Rockingham's XI**, it says here, playing (?) *Fried Onions* and *The Squelch*. It's a pair of rockers to end all rockers, and if it does no more than that, it won't have lived in vain. It features a grunting electric organ, heavily over-recorded in the bass, echo-chambers and tenor sax, and from the name of the group I suspect another leg-pull.

**Frank Chacksfield** and his Orchestra (Decca F11027\*) feature rather rowdy guitars in *Rodeo*, an altogether bucolic affair compared with the sleek civilised backing, *Souvenirs Of Love*, which features big strings, and open and muted trumpet. **Les Baxter** and his Orchestra follow up their *Ports Of Pleasure* series with another quartet of beautifully played evocative Oriental scenes from Annam, Shanghai, Bombay and Saigon. These are on Capitol EAP2868.

**Ralph Marterie** and his Orchestra come up with a *Trombone Blues* (featuring comparatively little trombone) which seems to be based on *Short'nin' Bread*, on Mercury MT213\*; **Morty Craft** and his Orchestra (M.G.M. 979\*) have two very pleasant orchestral novelties, with harp and whistling, in *It's Melody Time* and *Long-Legged Ladies Of Labrador*; and **Tony Osborne** and his Orchestra play *The Secret Of Happiness* and *The Man From Marseilles* on H.M.V. POP483\*. The former is pleasantly tuneful, but the latter has a lot of soprano sax, and twangy guitar. Why not use a banjo and have done with it? Like the **Big Ben Banjo Band** on Col. DB4126\*, which offers *Penny Polka* and *Sophisticated Sadie* (the last is also jangled by **Winifred Atwell** on Decca F11015\* on her "other" piano; I much prefer the banjo band, as they colour theirs with marimba and whistling, and it's a very effective sound, too). Just in case that isn't sufficient banjo work, though, there's another LP by **Eddie Peabody**,

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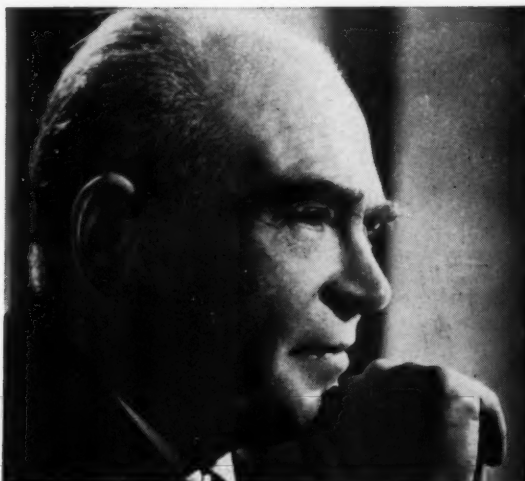


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little to choose between the *Dizzy Fingers* of **Chris Hamalton** on Decca LF1258; the silkier style of **Ken Griffin** (Philips BBR8122); the rhythmic rumbustiousness of **Lenny Dee** on Bruns. LAT8245, and the dance-styling of **Owen Bradley** on Coral LVA9079.

Violinist **Florian Zabach**, sounding like Larry Adler on harmonica, has been busy making Mercury records. There is a summary of his recent singles on MEP9531, and a romantic set headed by *Till The End Of Time* on MPT7529. He certainly has a glorious tone.

Two evocative records are provided by the **Paradise Islanders**, with electric and other Hawaiian guitars, strictly tourist-trade, on Bruns. LAT8234, and of Spain by the **Troubadours** (London HAR2095), soft strings in rhythm on songs like *Ay-Ay-Ay*, *La Paloma* (again), *Cielito Lindo*, *La Golondrina* and the *Habañera* from "Carmen". This is the most delightful instrumental record this month.

Now, before we go any further, we must consider the many and varied recordings of the numbers from "My Fair Lady". The obvious hit is *I Could Have Danced All Night*, with *On The Street Where You Live* as a close runner-up, and both the Stanley Holloway numbers hard behind. The first two are coupled on a moderately satisfactory Coral disc (Q72317\*) by **Lawrence Welk** and his Champagne Music, who also perform a completely out-of-character version of *With A Little Bit Of Luck* and an averagely good *I've Grown Accustomed To Her Face* on Coral Q72318\*. *I Could Have Danced* is also offered by **Mantovani** and his Orchestra on Decca F11017\* with his usual flair for the rightness of things, and non-vocal of course, backed by an equally shimmering *This Nearly Was Mine* from "South Pacific". It is also played by **Norrie Paramor** and his Orchestra and chorus on Col. DB4119\*, even more beautifully done and backed by a really good *With A Little Bit Of Luck* (in turn recorded absolutely perfectly by **Billy Cotton** on Col. DB4120, with *Get Me To The Church On Time*, quite the most satisfactory performance apart from the original cast); and others of *I Could Have Danced* are by **Sylvia Syms**, the star of the film "The Moonrakers", who is no singer, alas (Brun. 05744\*); a wooden-toned **Lita Roza** (Nixa N15139\*); and a really splendid coupling by **Jeannie Carson** (Col. DB4125\*), who not only gives the best and most vivacious account of the number, but couples it with a delicious Cockney impression—*Eliza Doolittle to a degree—of Wouldn't It Be Lovely?* The same two numbers as Miss Carson does so well vocally are offered instrumentally with characteristic smoothness by **Joe Loss** and his Orchestra on H.M.V. POP478\*, and on POP477\* he plays *On The Street Where You Live* and *The Rain In Spain*, the latter an excellent tango, which **Geoff Love** and his Orchestra play as a concert tango on Col. DB4122\* (it's backed by a rather conventional pocket-size piano concerto, *The Washington Concerto*). Another excellent non-vocal set of these "My Fair Lady" tunes is given on R.C.A. RCX109 by, of all people, **Arthur Fiedler** and the **Boston Promenade Orchestra**. The EP category affords a much more lavish array of music than is customary in such cases, and when you think that a similar set of "South Pacific" tunes is given on the back, I think you'll agree this is good value for money.

I said above that *On The Street Where You Live* is the runner-up in popularity of "My Fair Lady" songs, though I'm not sure it isn't equal to *I Could Have Danced All Night*. Both **Ronnie Hilton** (H.M.V. POP479\*) and **Buddy Greco** (London HLR8613\*) have recorded it with *I've Grown Accustomed To Her Face* as a backing, but for me, the English record has it all over the American. **Ronnie Hilton** sings persuasively

and with feeling; **Buddy Greco** concentrates so much on the modern effect that he sounds merely dreary. **David Whitfield** on Decca F11018\* will probably please his fans with a stentorian account of the same song, with *Afraid* in similar style as a pair, and **Max Miller** on Nixa N15141\* sings *With A Little Bit Of Luck* as on last month's EP, with a saucy chuckle here and there.

Now we have the remainder of the vocals. I can certainly recommend a new Donegall production (MAU501) on EP by the Yugoslav singer **Viera**, who accompanies herself on guitar in four very interesting numbers, which she sings with attractive voice and taste. This pleasing maturity makes a welcome change from the frenetic adolescent noises that "Expresso Bongo" lampoons so neatly (you buy the original cast record on Nixa NPL18016, with **Paul Scofield** and **Hy Hazell**, amongst others); the same kind of adult approach can be discerned in **Yana's** new record (H.M.V. POP481\*) of *I Miss You Mama* and *I Need You*.

#### THE MONTH'S CHOICE

<b>Les Baxter</b>	Cap. EAP2-868
<b>Glenn Miller</b>	R.C.A. RD27068
<b>The Troubadours</b>	London HAR2095
<b>Billy Cotton</b>	Col. DB4120
<b>Jeannie Carson</b>	Col. DB4125
<b>Expresso Bongo cast</b>	Nixa NPL18016
<b>Michael Holliday</b>	Col. DB4121
<b>Ray Charles Singers</b>	M.G.M. C766
<b>Pat Boone</b>	London HAD2098

A very pleasing modern ballad is *Secret Of Happiness*, of which there are several versions. **Kathie Kaye** gives a good performance of it on H.M.V. POP485\* which is backed by a wholesome rustic number, *Summer Is Coming In*; **Lorae Desmond** on Parlo. R4430\* gives her best to it, I would say her most tenderly attractive record yet, backed by *Down By The River*; and **Dinah Shore** (R.C.A. 1060\*) sings it with a long orchestral introduction which is unusual these days. Both this and *I've Never Left Your Arms* are good examples of this great little artiste's work.

A new song of very different calibre is *Padre*, a weepy religious (as the Americans call them) not in the best of taste. Several well-known artists have recorded it, and new comer **Valerie Carr** has it on Col. DB4131\*, backed by a cutie-pie song called *When The Boys Talk About The Girls*, all rather juvenile.

There are better **Michael Holliday's** than the bouncy *Stairway Of Love* (Col. DB4121\*), though his revival of Bing Crosby's old song *May I?* is a little gem, without being an obvious copy of the original. But **Alma Cogan's** record of *Stairway Of Love* I thought less appealing than either **Michael Holliday's**, or the reverse of H.M.V. POP482\*, on which Miss Cogan sings *Comes Love* as if it were written for her.

**Ella Fitzgerald** is again represented by an excerpt from previous LPs, and on H.M.V. POP486\* she sings *Midnight Sun* and a vocal version—quite new—of *The Swinging Shepherd Blues*, but good though she is, I still prefer this non-vocal à la Johnny Pate.

We come now to what may be termed the girls with the come-hither voices, led, of course, by **Julie London** on London HLU8602\* in *It Had To Be You*, which is well up to her high standard in this style, and *Saddle The Wind*, from that film, which somehow misses; it lacks the intimate style which is so much her own. The new American coloured singer **Dakota Staton**, who makes **Eartha Kitt** seem like an iceberg, tends to overdo it in *Invitation* and *The Party's Over* (the latter from "The Bells Are Ringing") on Cap. CL14870\*, but I found some compensation in the generally

pleasant voice of **Beverley Blair** on Mercury MT209\*, in *With Love We Live and Tony*. **Joyce Shock** on Philips PB824\* has an unusual tango song in *Take Your Foot From The Door*, and a more ordinary showing in *I've Got Bells On My Heart*; **Gale Storm** has a listenable LP on London HAD2104 with good choice and variety under the heading *Sentimental Me*; **Gwen Bari** on Fontana TFL5018 suggests **Julie London** slightly, and is really excellent in every way; so is **Jane Froman** in a further selection of eventide songs (like *Home and At Sundown*) on Cap. EAP2-889; and there are two very good records by bebies of beauty, the **Chants** (Cap. GL14876\*) in *Close Friends* and *Lost And Found*, and by the **Kaye Sisters** in a vigorous Spanish-flavoured novelty number, *Torero*, on Philips PB832\*, much more exhilarating than *Stroll Me*, with which it is coupled.

There is also a female group of an entirely different kind on London EZC19033, on which the Negro spiritual choir **The Famous Ward Singers** really punch out four little-known (and interesting) sacred songs in fine form, though I doubt if these have more than minority interest.

The male singers include the usual range from the untalented brash youths to the mature and established artists. A newcomer who is in neither category, however, is **Colin Grainger**, who is a Sunderland footballer, and who sings *Are You?* and *This I Know* on H.M.V. POP484\* with a good resonant voice and the slightest Northern accent which is very attractive. **Paul Beattie** on Parlo. R4429\* also has a deep voice in *Wanderlust*, which is streets ahead in quality from *Me, Please Me*, which is ugly. Why do these people have to simulate a kind of epileptic fit when they put over a song? Fortunately, neither **Eddie Fisher** (R.C.A. 1061\*) in *I Don't Hurt Any More* and *Kari Waits For Me* nor **Perry Como** (R.C.A. 1062\*) seem to feel it incumbent upon them to do so; Mr. Como glides through *I May Never Pass This Way Again* and *A Prayer For Peace* in smooth style, though neither are his best ever, while Mr. Fisher offers stiff competition in his first number to the **Easy Riders** who sing it on Philips PB823\*. It is from the film "The Windjammer," and the latter disc is backed by *Salute To Windjammer*, a beefy, breezy nautical number that is rare these days. It is worth noting, by the way, that **Perry Como** also has a 12-inch LP to his credit on R.C.A. RD27070, a second selection entitled *We Get Letters*. These are well-done indeed, but somehow, I feel that **Pat Boone** singing songs he has made famous (or that have made him so) on London HAD2098, or a fine selection of Irving Berlin ballads (London HAU2082) sounds more as if he liked it than even the relaxed Mr. Como, who might be just a little bored by it all. At all events, the Irving Berlin-Pat Boone partnership is most happy, and should be a must for all who like a good song well sung in the modern manner.

A singer with a very masculine voice is German **Fred Bertelmann** (H.M.V. POP491\*), who sings in his own tongue *Der Lachende Vagabund* (with lots of infectious and hearty laughter) and *Cantabamberra*, which, since I am not much of a German scholar, is beyond me. Would that those who purport to sing in English were as easy to take!

Another newcomer to the popular field is **Barry Barnett**, 19-year-old nephew of Sam Browne, whose voice used to grace hundreds of pre-war dance records. His young nephew sings *All I Have To Do Is Dream* and *Book Of Love* on H.M.V. POP487\*. He shows promise, as school reports would often put it; at least he won't have to suffer, in this day of the personality cult, the dreary anonymity that befell Uncle Sam. He is also considerably



more personable, to these ears at least, than either **Laurie London**, for all the beat he packs into *Casey Jones* (not the usual one) and *I Gotta Robe* (Parlo. R4426\*) or **Frankie Lymon** in a raucous new version of *Mama Don't Allow It* and *Portable On My Shoulder* (Col. DB4134\*).

Taking something more adult we have the fine baritone of **Kenneth McKellar** on Decca F11022\* in a bit of Scottish nostalgia (*Song Of The Clyde*) and a bit of Irish nostalgia, which is no less a song than *It's A Long Way To Tipperary*. Following upon this comes **Jo Stafford**, in four very Anglicized—even Americanized—Scottish favourites on Philips BBE12163. I wish she had sounded a bit more Scottish; after all, our singers putting over American folk tunes religiously assume what they assume to be American accents.

Before I fling myself into the LPs and other EPs, the following 78s/45s are worth noting: **Guy Mitchell** (Philips PB830\*) has two quite pleasant rockers (and a nicely-chosen and well-sung set on an LP too, by the way—BBL7246); **Jerry Vale** and **Mary Mayo** (Philips PB826\*) have a freshly original number *This Is The Place* backed by a mawkish affair, *Goodbye Now*; and the **Johnston Brothers** have a good, if slightly jerky vocal version of *Little Serenade* (Decca F11021\*) backed by a calypso (*Scratch, Scratch*) which is hardly very elevating; the **Platters** (Mercury MT214\*) sing *Twilight Time*, a first-class tune, already creating a demand; and on Cap. CL14873, a group with a beat (but not a bash) sing *Big Man and Stop, Baby*.

Ten years ago, **Danny Kaye** was the toast of London. Columbia rushed to parry with Brunswick by issuing his 1941 recordings of things like *Anatole Of Paris*, and now that these have been ceded to Philips, they are appearing in LP form very conveniently on Fontana TFR6008. They don't date; they are even better than many of Mr. Kaye's subsequent recordings.

I remarked a few paragraphs back that Perry Como sounded a bit bored on his LP; so does **Jeff Chandler** on his (London HAU2100). **Johnny Mathis** continues to flood the world with melody of his own rather reedy voice (Fontana TFL5015), and I much prefer Pat Boone's *What'll I Do?* to this one; while **Vic Damone** on Philips BBL7234 collects all the love songs he can find, translates them into English (except things like *O sole mio*, dead slow and with only one verse) and gives them the full Damone treatment. Yes, it's successful; he's got that kind of caressing voice.

The vocal groups include the rather raspy **Modernaires** on Coral LVA9080; the well-nigh perfect **Ray Charles Singers**, one of today's most versatile choral units, more than welcome even when trotting out *The Very Thought Of You* again (M.G.M. C766); and **Fred Waring's Pennsylvanians**, who sing all the best numbers from "South Pacific" in their customarily musicianly and tasteful fashion on Cap. T992. **Liberace**, by the way, has a piano set of these on Philips BBL7241, which may please those who like his flamboyant piano style. I never thought I'd ever hear *I'm Gonna Wash That Man Right Out Of My Hair* as a boogie-woogie piece! A third record of music and songs from this Drury Lane classic is provided by the original Broadway leads, **Mary Martin** and **Ezio Pinza**, on Philips BBE12185.

Another original cast also appears on Philips (BBL7240), that of "Simply Heavenly," with **Bertice Reading**, and to end with, *'Ere's 'Olloway* — **Stanley Holloway** (Philips BBL7237) in some pastiches of old music-hall acts, including one unnecessarily gory thing about Sweeney Todd, but the rest are good wholesome fun.

Another mixed bag—from Mexico, Paraguay, Italy, Germany and France. The Mexicans, to take them in order, call marimbas, the instruments used in "Marimbas Mexicanas" (H.M.V. CLP1169), "the woods that sing". They are ungainly and outsized, and when five of them are played at once the effect is original and strange, as the **Marimba Chiapas** demonstrate. One of the most popular marimba orchestras, they take their name from a State in the remote south of Mexico populated mainly by Indians. Their capital city, we learn from an unusually instructive sleeve, is Tuxtla Gutierrez (population, 30,000), they adhere to an ancient and rigid caste-system, and their musical instruments are fashioned, after months of search in the forests for the true *chiapaneca* wood, into the impressive marimbas you hear on this LP. The musicians have no leader: they are just a co-operative group who take a trip perhaps twice a year, in an old rattle-trap of a bus, over rough mountain roads to Mexico City. Most of the songs are regional favourites, peculiar to Mexico's deep south and Guatemala; their subjects range from the dove and the sparrow to descriptions of places like Tehuantepec; the Spanish words are improvised. The effect is gay and pleasing.

The four songs given by the **Trio Los Paraguayos** (Philips EP BBE12176)—*Maria Dolores*, *Serenata*, *Malaguena* and *Pajara Campana*—have all been included in previous LP collections by this trio, but if you don't happen to possess them, this is a nice economical way of enjoying typical, charming and (in the case of *Maria Dolores* and *Malaguena*) slightly hackneyed favourites. The harp solo, *Pajara Campana* ("Bell Bird") is alone worth the money.

The third volume of "Holiday in Italy" (Durium TLU97009) offers sixteen Italian numbers, old and new. The artists—**Flo**

**Sandon's** (still with that baffling possessive), **Aurelio Fierro**, **Nella Colombo** and **Bruno Rosettani**, **Roberto Murolo** and **Marino Marini**, are all well-known, and we hear **Luciano Sangiorgi** on the piano, a Paduan choir and a Sicilian group displaying its virtuosity on an instrument, the ocarina, as peculiar as the marimba. Some of the songs, like *Lazzarella*, *Souvenir d'Italie* and *La Piu bella del mondo*, have been pretty well exploited before but, new or old, they add up to a most delightful collection. Incidentally, the sleeve picture might almost go on the wall.

Paradoxically, the older songs in the second volume of "Old Napoli" (Durium TLU97011) will be newer to English collectors. They all date from before 1900, and the names of many of the composers are not even known. For me they have a muted, wistful charm: even the gayer tunes sound nostalgic—or is that just the listener harking back to a gentler age? One amusing oddity is that *La Ricciocella* has practically the same tune as "Where, O where has my little dog gone?" The collection is sung, with much charm and skill, by **Roberto Murolo**.

Those who complain there aren't enough German records available may be interested in *Der Lachende Vagabund* (H.M.V. POP 491), sung by the Rhinelander, **Fred Bertelmann**. He sounds a good, fat cheerful chap, and it's my bad luck that I react to laughing songs as I do to the grin on the face of the Laughing Cavalier. After a time the mirth seems a little mechanical. As the title suggests, the songs in "I Remember Paris" (H.M.V. CLP1150) are all familiar, but they are all very attractive and are sung most effectively by **Vicky Autier**. It seems rather a pity, just because she happens to be quite a good pianist, to break the unity of theme by throwing in *The Dance of the Poignards* and *The Flight of the Bumble Bee*.

## JAZZ <sup>A</sup>ND <sup>D</sup>SWING

Reviewed by

CHARLES FOX, ALUN MORGAN AND OLIVER KING

### Big Bill Broonzy

*Big Bill's Guitar Blues/Water Coast: Take This Ol' Hammer.*

(Columbia 7 in. EP SEG7790—11s. 1½d.)

The previous EP of recordings from this Paris session (Columbia SEG7674, reviewed in March, 1957) provided the finest examples of Bill Broonzy's work to be made available in this country. This new release falls only a little way below that high level. Once more Kansas Fields drums discreetly but effectively behind Broonzy, who sings and plays with that mixture of toughness and sensitivity that has made him the greatest living performer of Mississippi blues.

The melodic line Broonzy uses in *Take This Ol' Hammer*, a very dynamic performance, incidentally, differs quite markedly from the one normally heard in this song. Much more moving, however, is *Water Coast*, where the rapport between voice and guitar almost reaches perfection. The five-minute *Guitar Blues*, taut and rocking, gives another reminder of Broonzy's

stature as a guitarist; a strong, swinging beat underlies everything he plays.

The record companies must be exhausting their stocks of latterday Broonzy recordings. May I suggest that they assemble some EPs and LPs from the hundreds of sides which Broonzy made for Bluebird, Columbia, Okeh and many other smaller labels during the 1930's, his greatest period as a singer? The early Vocalion recordings, in particular, are among the finest he has ever made. C.F.

### Vinnie Burke's String Jazz Quartet

*A Night In Tunisia: Let's Do It: Topsy: Blues For Skeeter/Solar: Blues For Esquire: C. and V.: Sweet And Lovely: Blues In The Closet.*

(H.M.V. 12 in. LP CLP1163—35s. 10d.)

Vinnie Burke's Quartet comprises Burke (bass), Dick Wetmore (violin), Calo Scott ('cello) and Bobby Grillo (guitar). Kenny Burrell is added on five tracks as second guitarist, while six of the tunes have drummer



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JACK TEAGARDEN**

Persian rug; I gotta right  
to sing the blues;  
Love me or leave me;  
The Sheik of Araby;  
Body and soul;  
Aunt Hagar's blues;  
Love me; Nobody knows  
the trouble I've seen;  
I'm gonna stomp  
Mr. Henry Lee;  
Somebody loves me;  
Blue river;  
Rose of the Rio Grande  
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**TED HEATH  
RECALLS  
THE FABULOUS  
DORSEYS**

Opus 1; I'll never  
smile again;  
Amapola;  
Melody in F;  
Oodles of noodles;  
Well, git it;  
Song of India; Chlo-e;  
Green eyes;  
Quiet please;  
Marie; Liebestraum  
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band recalls the  
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**ANY OLD TIME  
ARTIE SHAW**

It had to be you;  
All I remember is you;  
Any old time;  
St. James's Infirmary;  
Comes love;  
I'll never be the same;  
Marinella;  
Keepin' myself for you;  
I can't believe that  
you're in love with me;  
These foolish things;  
Love me a little;  
Chantez-les bas;  
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Jimmy Campbell producing a subdued rhythm by playing brushes on a copy of the Manhattan telephone directory. On *Sweet and Lovely* Paul Palmieri plays rhythm guitar; Paul is the brother of Remo Palmieri, who will be remembered as one of the finest of all the post-Charlie Christian guitarists.

The music produced by this string-laden ensemble might be described as contemporary Hot Club de France jazz. There is a pastel-shaded overall sound, with no sharply contrasting solo voices. Tom Stewart's sleeve notes claim that there are no written parts and the number of tracks ending in a fade-out point to the accuracy of this. Bass, violin and 'cello are used both *arco* and *pizzicato*, a fact which causes confusion whenever they and the guitar are being played within the same register.

Although the jazz conception of all the musicians is excellent, it is the playing of Kenny Burrell which especially attracts. The most successful track on which he appears is *Blues For Skeeter*. On the evidence of this record Calo Scott seems to be superior to Fred Katz as a jazz 'cellist and I trust we shall hear more of his work in the future.

Intrigued as I am by the effects produced by this Quartet, I find the narrow range of tone-colouring to be too restricted when spread over both sides of a twelve-inch LP. A.M.

#### Joe Bushkin

"Piano After Midnight"

If I Had You: They Can't Take That Away From Me: At Sundown: Here In My Arms: Pennies From Heaven: California, Here I Come/Dinah: Ol' Man River: Once In A While: Every Day Is Christmas: The Lady Is A Tramp: High Cotton.

(Fontana 12 in. LP TFL5014—\$7s. 6d.)

That the mood and manner of the music on this LP seems very similar to that of "Muted Jazz", the Jonah Jones EP reviewed on a later page, is less of a coincidence than it might appear. Jonah Jones' group and the Joe Bushkin Quartet have both worked for long periods at the Embers Club in New York, an establishment where a hushed, rather genteel style of playing seems obligatory. Most of the tracks on this LP—recorded between July, 1950 and August of the following year—were, in fact made while Bushkin's group was still resident at that club.

Buck Clayton, whose trumpet is heard on eight of the twelve tracks, keeps his mute in all the time. He fashions delicate, glancing melodic patterns, but draws the line at anything more noisy or revolutionary. Most of his solos here, although always tasteful and musically, are too passive to mean very much. The sleeve-note, incidentally, adds eleven years to Clayton's age; admirers of the trumpeter will be relieved to know that there were only 46 candles on his birthday cake last November.

Joe Bushkin, whom many will remember as the pianist with Muggsy Spanier's Ragtimers back in 1939, now sounds far too discreet and facile to rouse anybody's blood-pressure. Jo Jones and Eddie Safranski make up an admirable rhythm team, but are seldom expected to swing. Only in *California, Here I Come, High Cotton* and *Ol' Man River* do they have to bestir themselves. Curiously enough, it is one of the tracks by the Trio—Bushkin on piano, with bassist Sid Weiss and drummer Morey Feld—that rocks along most buoyantly. *Here In My Arms* is surprisingly exuberant, with *The Lady Is A Tramp*, by the same group, coming only a little way behind it. C.F.

#### Ken Colyer's Jazzmen

"They All Played Ragtime"

Kinklets: Fig Leaf Rag/Heliotope Bouquet: Sensation.

(Decca 7 in. EP DFE6406—11s. 11d.)

Without doubt, this is the finest British recording I have heard in the last three years or

so. It's almost the finest recording at all in the last three years, only the superb de Paris Londons coming anywhere near it for ease and style in the playing. A lot of careful study of the tricky subject of ragtime has been brought to bear on this set of real rags (by Arthur Marshall, James Scott, Louis Chauvin and James Lamb respectively, mostly arranged by Scott Joplin, the master ragtime musician), and it has paid off. It was a happy idea to use young Ray Foxley as pianist here; he knows the ragtime requirements as few in this country do.

There are no flashy soli, the ensemble is beautifully balanced and the rhythm is as steady and as supple as anything this side of 1930 has ever been. The choice of material is excellent in its freshness, and genuine intelligence and taste preside where usually there is spurious intellectualism and party-trick stuff.

An LP of this kind of music, handled as it is here, would be a great gift to ragtime students, but for the present I beg you all to listen to this grand little disc and then to buy it, even if you have to raid the moppet's piggy-bank or the gas meter or something. O.K.

#### Bob Crosby's Bob Cats

"In Hi-Fi"

The Big Crash From China: Fidgety Feet: Don't Call Me Boy (V): Stumbling: Five Point Blues: Washington And Lee Swing/Hindustan: Sweethearts On Parade: Do You Ever Think Of Me? (V): Who's Sorry Now?: Coquette: March Of The Bobcats.

(Coral 12 in. LP LVA9089—38s. 3d.)

After being presented with re-creations of the Glenn Miller and Benny Goodman orchestras, not to mention several others, we now have a revival of the matey Dixieland style of jazz that Bob Crosby's Bob Cats were playing in the 1930s. Among the musicians to be heard on this LP are Eddie Miller, Matty Matlock and Nappy Lamare, three of Crosby's original sidemen.

The Bob Cats' music was about the only Dixieland jazz to be heard during the swing era and reviving it is not at all a bad idea, apart from the fact that most of the group's original recordings are still fairly easy to get hold of. But such happy music really defies criticism. Competent and musically, this is jazz without any deep message, its only object to entertain—a task it performs admirably. O.K.

#### Kenny Dorham and the Jazz Prophets

The Prophet: DX/Blues Elegante: Tahitian Suite.

(H.M.V. 10 in. LP DLP1184—27s. 10d.)

Trumpeter Kenny Dorham formed the Prophets after leaving Art Blakey's Jazz Messengers in December, 1955. The music of both groups is based on the same "post-Parker Quintet" formula, with extended solos and skeletal frameworks. Dorham, an excellent and greatly underrated musician, has a hot, attacking style, sometimes reminiscent of Conte Candoli on a good day. Unfortunately, Dorham's front-line partner, tenor saxist J. R. Monterose, is not up to his standard by a long way. Monterose is one of many young men who have subjugated their individuality in favour of slavish imitation; Sonny Rollins is quite obviously his idol and he copies him even to the extent of playing with occasional technical imperfections. Although Monterose performs well on *Blues Elegante* most of his solos rarely get beyond running up and down the chords.

But the record is worth buying for Dorham, who plays with authority, good taste and genuine excitement and who also wrote all four of the tunes. The plaintive *Tahitian Suite* is hardly a suite in the true sense of that term, but it uses 6/8 and 4/4 time signatures. The rhythm section—Dick Katz (piano), Sam Jones (bass) and Arthur Edgehill (drums)—performs

adequately. This session took place on April 4th, 1956. Due to the swift-paced life of modern jazz groups, the Prophets no longer exist as a unit. A.M.

#### Dizzy Gillespie

"Dizzy With Strings"

Night And Day: My Old Flame/Sweet And Lovely: The Man I Love.

(Esquire 7 in. EP 193—13s. 7d.)

Issued some years ago as part of an Esquire LP, these four tracks were made during Gillespie's visit to Paris in April, 1952. He is accompanied by Lena Horne's rhythm section (Arnold Ross, Joe Benjamin and Bill Clark), plus the strings and woodwinds of the Paris Opera. The arrangements are less imaginative than those Johnny Richards wrote for Gillespie's earlier "with strings" album, but Dizzy's own playing is excellent. The recordings he made during this period show an improvement in his general tonal production, and the mellow sound he produces here is exceedingly pleasant. A.M.

#### Friedrich Gulda Sextet

"Friedrich Gulda At Birdland"

Vienna Discussion: Scruby: Dark Glow: Night In Tunisia: Dodo/Air From Other Planets: New Shoes: Bernie's Tune.

(Decca 12 in. LP LK4188—38s. 10d.)

The claim that a musician "is as much at home with jazz as with the classics" always fills me with doubt and suspicion. It appears, however, that Friedrich Gulda is such a man, for after establishing an international reputation with his interpretations of Beethoven, Debussy, etc., he has made a successful entry into the field of modern jazz. Despite the sleeve note's assertion to the contrary, parts of this LP were recorded in New York's "Birdland" club during the spring of 1956 when Gulda appeared there for two weeks with a rather interesting sextet.

Alto saxist Phil Woods plays with sharp intensity on *Dark Glow*, while tenor saxist Seldon Powell, displaying a welcome Benny Carter influence, is heard at length on *Air From Other Planets*. The perky, invigorating trumpet solos are by the steadily improving Idrees Suliman and the technically adept trombone playing is the work of Jimmy Cleveland. Gulda may not be an outstanding jazz pianist, but he is more than adequate and he gets a different, almost harpsichord-like sound from his instrument. All the tunes, except *Night In Tunisia* and *Bernie's Tune*, were written by Gulda; bass and drums are played by Aaron Bell and Nick Stabulas respectively. A.M.

#### Jonah Jones

"Muted Jazz (Part 2)"

I Can't Get Started: On The Street Where You Live/Too Close For Comfort: Main Title From "The Man With The Golden Arm".

(Capitol 7 in. EP EAP-2-839—12s. 10d.)

These tracks come off the same session as those on Capitol EAP-1-839, reviewed by Edgar Jackson last December. This time, however, there are no vocal choruses from Jonah; instead, he concentrates on playing discreet but swinging trumpet. On *I Can't Get Started* he sounds at first uncannily like Ruby Braff, but soon moves closer to Louis. *Too Close For Comfort* and *On The Street Where You Live* feature him playing, tightly-muted and incisive, above a striding rhythm section, while he uses a plunger-mute to add a growl to his solo on *Main Title*. George Rhodes once again reveals himself as a deft, inventive pianist. C.F.

#### Terry Lightfoot's Jazzmen

Good Time Swing/My Bucket's Got A Hole In It (V).

(Nixa 10 in. 78 NJ2018—6s. 7d.)

There is far too much singing in *My Bucket's Got A Hole In It* and too much riffing in *Good*



*Time Swing*, although I suppose the title of the latter tune is some excuse for it. The trombonist plays excellently and the band hangs together well, but on the whole this is just the mixture as before. O.K.

### Humphrey Lyttelton and his Band

"It's Mardi Gras"  
Creole Serenade: Red Beans And Rice/It's Mardi Gras: Martinique Song.

(Parlophone 7 in. EP GEP8688—11s. 14d.)

Humphrey and his cohorts prove themselves adept at performing melodic, neatly swinging jazz from the Antilles, even though most of the tunes turn out to have been composed by Lyttelton himself. There is not a jarring note or a distasteful moment on any of the tracks, and the EP can be thoroughly recommended. All the recordings—made between 1953 and the spring of 1957—were originally issued on 78s. O.K.

### Wingy Manone

"Trumpet On The Wing"

Clarinet Rumble: Sweetheart of Sigma Chi (V); Real Gone: Trumpet On The Wing (V); Can't Get You Off My Mind (V); Two Beat Special/Just Plain Struttin' (V); Dixieland: Burlesque: Baby, Change Your Mind (V); The Rarest Jewel (V); You Can Come Callin' Again.

(Brunswick 12 in. LP LAT8236—37s. 64d.)

Polite, Dixieland-tinged jazz, this is very much the kind of music that the one-armed trumpeter has been putting on record for the past thirty years or so. But perhaps time is beginning to tell. Certainly Wingy himself sounds a little more subdued than usual on these tracks—all recorded between January 11th and 15th, 1957—and his singing grows even more unpredictable. Highspots are his Armstrong-like blues-playing on *Burlesque*, *Real Gone* and *You Can Come Callin' Again*, all easy-going "rock" numbers, and Lou McGarity's trombone solos on *Clarinet Rumble* and *Real Gone*.

The other soloists disappoint—Hank D'Amico's clarinet is watery and uninteresting, Anthony Ortega's tenor sax far too brash—but Cliff Leeman drums excellently throughout. Incidentally, the sleeve ignores a trombonist who can be heard in *Can't Get You Off My Mind*, *The Rarest Jewel* and *Just Plain Struttin'*; presumably this is Harry Diehl, who plays on the majority of the other tracks. C.F.

### MY FAIR LADY

Johnny Dankworth And His Orchestra  
I Could Have Danced All Night: Show Me/On The Street Where You Live: I've Grown Accustomed To Her Face.

(Parlophone 7 in. EP GEP8671—11s. 14d.)

### Ted Heath And His Music

I've Grown Accustomed To Her Face: The Rain In Spain/On The Street Where You Live: I Could Have Danced All Night: With A Little Bit Of Luck.

(Decca 7 in. EP DFE6484—11s. 54d.)

### Tony Kinsey Quintet

On The Street Where You Live: I've Grown Accustomed To Her Face: Get Me To The Church On Time/Wouldn't It Be Lovely: Show Me: I Could Have Danced All Night.

(Decca 7 in. EP DFE6461—11s. 54d.)

### Shelly Manne And His Friends

Get Me To The Church On Time: On The Street Where You Live: I've Grown Accustomed To Her Face: Wouldn't It Be Lovely/Ascot Gavotte: Show Me: With A Little Bit Of Luck: I Could Have Danced All Night.

(Vogue-Contemporary 12 in. LP LAC12100—38s. 3d.)

### Billy Taylor Trio With Orchestra Conducted By Quincy Jones

Show Me: I've Grown Accustomed To Her Face: With A Little Bit Of Luck: The Rain In Spain/Get Me To The Church On Time: Wouldn't It Be Lovely: I Could Have Danced All Night: On The Street Where You Live.

(H.M.V. 10 in. LP DLP1181—27s. 10d.)

Frederick Loewe's music for Alan Jay Lerner's adaptation of *Pygmalion* seems to have

captured the imagination of jazzmen more than the numbers from any previous stage show. One might be excused for assuming that the "My Fair Lady" tunes are better than those of, say, "Oklahoma"; in fact they are not. The reasons for their popularity are (a) the spur-of-the-moment decision by Shelly Manne, Leroy Vinnegar and André Previn to make an LP of almost the entire score of this successful Broadway show (LAC12100), thereby inaugurating a new jazz fad, and (b) the fact that jazz is now big, or at least relatively big, business and must take its share of music-plugging along with the rest of the industry. Manne's idea has caught on like wildfire in America, with the result that the record market there is now inundated with jazz versions of entire show scores. To give Shelly and his Friends their due, the *Vogue* LP is excellent in every way, with Previn showing, at last, that he can play jazz piano. I have a great liking for the loose, relaxed versions of the eight songs which the Friends have chosen. However, the Billy Taylor LP can also be highly recommended, chiefly for the apt and stimulating arrangements by Quincy Jones. Short instrumental solos are heard from Ernie Royal, Anthony Ortega (on alto and tenor), Jimmy Cleveland, etc., but the chief soloist is Taylor himself, who plays with taste and understanding.

Of the British EPs I place the Dankworth release first on the grounds of originality and performance. The arrangements, split between John and Dave Lindup, while paying respect to the melodies, still allow the soloists plenty of freedom. John's own playing is, as always, musically and constructively. Danny Moss introduces the melody of *On The Street* on bass-clarinet and plays an important part in *I've Grown Accustomed*, where the tenor and alto solos are pleasingly intermingled. The Tony Kinsey release is good value, for six tunes have been crammed on to the EP; the Quintet performs with customary polish, and Les Condon's incisive, Clifford Brown-like trumpet is noteworthy on *I've Grown Accustomed*. The Ted Heath record is disappointing; although the band plays with precision the arrangements are not all worthy of the orchestra's stature. *I've Grown Accustomed* has some effective trumpet work from Bobby Pratt, while the lilting *The Rain In Spain* contains short solos by trombone and clarinet. *I Could Have Danced All Night* is cast in the Les Brown style, but *On The Street* and *With A Little Bit Of Luck* sound like strict-tempo scores or, at best, like publishers' stock arrangements. A.M.

### Red Norvo Quintet featuring Buddy Collette

"Ad Lib"

What Is There To Say?: Shreve-port: 96th Street School: Fifth Column: The Brushoff/I Cover The Waterfront: A Few Days After Christmas: Mad About The Boy: Tar Pit Blues.

(London 12 in. LP LTZ-D15116—37s. 64d.)

Without being a copy, this group reminds me of a Benny Goodman small unit. The music is smoothly played, rich in melody and complete with a lightly swinging beat. Norvo has moved catalytically through the pre-war swing and post-war jazz eras to emerge as a man capable of fitting into groups of almost any size or style. Collette is a master craftsman, always aware of his surroundings and therefore an adaptable stylist. He works in well with Norvo, playing flute on *What Is There To Say*, *A Few Days After Christmas* and *Mad About The Boy*, alto on *I Cover The Waterfront* and clarinet on the remaining tracks. Dick Shreve, heard with Collette on Buddy's last *Vogue*-Contemporary LP, is on piano and Bill Douglass on drums, with Joe Comfort and Curtis Counce dividing the bass work between them. A.M.

### 1957 NEWPORT JAZZ FESTIVAL

Eddie Costa-Mat Mathews-Don Elliott  
Taking A Chance On Love: There'll Never Be Another You: I'll Remember April/I Never Knew: Flamingo: Windmill Blues: Dancing In The Dark: I Love You: 'S Wonderful.

(Columbia 12 in. LP 33CX10108—41s. 84d.)

Recorded at afternoon concerts during last year's Newport Festival, the music on this LP is hardly worthy of the occasion. Pianists Eddie Costa, Hank Jones (with accordionist Mat Mathews) and Bill Evans (with Elliott) are the best musicians on this showing, Costa being particularly impressive in his hard-hitting solo version of *Taking A Chance On Love*. German clarinetist Rolf Kuhn and the Buddy Morrow alto-saxist, Dick Johnson, are added to the Costa Trio for *There'll Never Be Another You* and a ridiculously fast *I'll Remember April*. Neither says anything of great value or originality.

Mat Mathews ploughs through his tracks, using an instrument which I consider to be very unsuitable for jazz improvisation; inaccurate fingering of the buttons does little to help matters either. Don Elliott's group sounds rehearsed, as opposed to the ragged ensemble playing of the Costa-with-soloists titles. Elliott plays mellophone and vibes on *Dancing In The Dark* and mellophone and bongos in *'S Wonderful* (a feature for drummer Al Beldini), but it is the playing of Bill Evans on *I Love You* which steals the limelight. A.M.

### The Oscar Peterson Trio with Roy Eldridge, Sonny Stitt and Jo Jones

Will You Still Be Mine: Joy Spring: Gal In Calico: 52nd Street Theme (Oscar Peterson Trio)/Monitor Blues: Willow Weep For Me (featuring Roy Eldridge, 4th): Autumn In New York (featuring Sonny Stitt, 4th): Roy's Son.

(Columbia-Clef 12 in. LP 33CX10109—41s. 84d.)

The first four tracks present fairly average performances by the Oscar Peterson Trio, with intricate, rippling piano from Peterson and some fluttering guitar solos by Herb Ellis. *Joy Spring*, played as a tribute to the late Clifford Brown, has challenging interplay between Peterson's right and left hands. The set concludes with an intrepid, breakneck version of Thelonious Monk's *52nd Street Theme*.

As soon as Roy Eldridge, Sonny Stitt and Jo Jones join in the musical level drops. It is tragic that Eldridge, one of the most gifted trumpet-players in jazz, should regularly trot out the frantic rubbish that he plays here. Even on *Willow Weep For Me* he fumbles through a rather commonplace set of variations. Stitt's tenor is hard-driving but slightly incoherent in *Monitor Blues* and he scarcely does justice to himself in *Autumn In New York*. *Roy's Son* (which starts off as *Allen's Alley*) has wild solos from Eldridge and Stitt, the latter playing both alto and tenor saxes; Oscar Peterson's interludes provide almost the only musical interest. C.F.

### Teddy Wilson Trio-Gerry Mulligan Quartet

Stompin' At The Savoy: Airmail Special: Basin Street Blues: I Got Rhythm/Sweet Georgia Brown: My Funny Valentine: Utter Chaos.

(Columbia 12 in. LP 33CX10107—41s. 84d.)

Recorded at Newport on a Saturday evening, July 6th, 1957, this LP is a disappointment. Teddy Wilson and bassist Milt Hinton are up to standard on the first side of the record, but Specs Powell's clattering, incongruous drumming is upsetting. When Gerry Mulligan joins the Wilson Trio for *Sweet Georgia Brown* all the participants sound taut and unhappy, except Powell, who continues to bang away in the same unsympathetic manner. Gerry's Quartet (Mulligan, Bob Brookmeyer, Joe Benjamin and Dave Bailey) is heard on *My Funny Valentine*, which adds little or nothing to previous

# record research

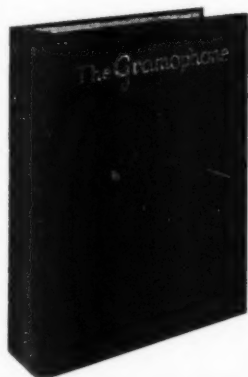
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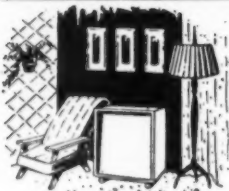

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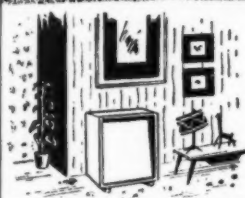
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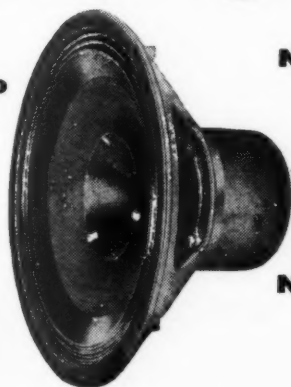

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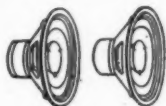
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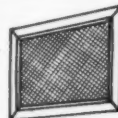
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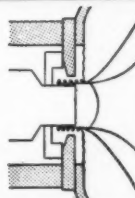
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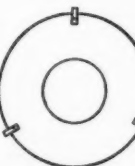
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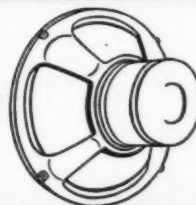
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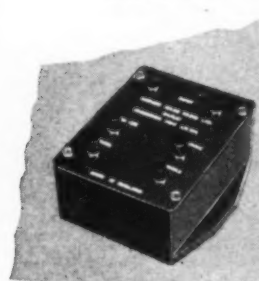
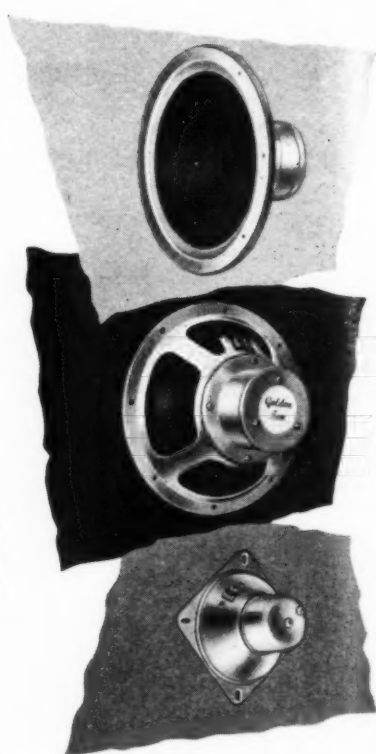
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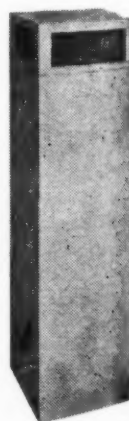
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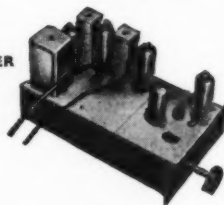
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Mulligan versions of the tune, and in an extended performance of the closing theme. In the light of previous high-quality Wilson and Mulligan releases it would be unfair to the musicians concerned to recommend this LP.

A.M.

### Gospel Singing At Newport

Walk All Over God's Heaven: Softly And Tenderly: I'm In His Care: That's Enough (The Drinkard Singers)/The Sign Of The Judgment: I Want Jesus To Walk With Me: Thanking Him: If I Could Touch The Hem Of His Garment: Wait On The Lord (The Back Home Choir).

(Columbia 12 in. LP 33CX10112—41s. 8jd.)

On the whole, last year's Newport Festival has left us with rather a dreary set of records. One of the few exceptions is this session of gospel singing, an innovation at the Festival but obviously a very successful one. It took place on the final Sunday afternoon, and in addition to The Drinkard Singers and The Back Home Choir, Mahalia Jackson and The Ward Singers were also featured. Because of contractual reasons, however, neither of the last-named was allowed to record.

Passion rather than emotion animates the finest religious art, and Negro gospel singing at its greatest is superbly impassioned music. The Drinkard Singers, five girls and a boy, all live and work in Newark, New Jersey, but they originally came from Savannah, Georgia. They represent a new force in Negro religious song, a blending of the older musical patterns with newer rhythms and idioms. This "church rock" is the modern equivalent of old-time spiritual singing, and very much like the work of The Original Five Blind Boys and similar groups on the Vogue LP of "Negro Spirituals" (LAE12033). Bringing these hymns up-to-date has not weakened the music in any way but only strengthened its impact. If anyone doubts this, I implore them to listen to Judy Guion's fierce, ecstatic contralto voice as she leads The Drinkard Singers on *That's Enough*.

The members of The Back Home Choir, a much larger group, also come from the south and they too live in New Jersey. They sing well in the older, conventional style, but would sound even better if heard alongside a less remarkable group than The Drinkard Singers.

C.F.

### Kid Ory's Jazz Band

"Kid Ory In Europe"

Tiger Rag: Memphis Blues: Dipper Mouth Blues: Four Or Five Times/South: Washington And Lee Swing: Down In Jungle Town: Basin Street Blues.

(Columbia-Clef 12 in. LP 33CX10116—41s. 8jd.)

No, I'm sorry. Even if these threadbare old tunes were brand new, I'd still hate to hear them played by a band that bashed hell out of them the way Ory's does with *Tiger Rag* and *Dipper Mouth Blues*. South, too, sounds pretty sorry set alongside the superb recording Ory made in 1944 with Omer Simeon. Indeed most of the numbers (*Memphis Blues* is an honourable exception) are aimed straight at the gallery, in this case a Gallic gallery, which responds by whistling during many of the solos.

All the tracks were recorded at a concert Ory gave in Paris in December, 1956. Trumpeter Alvin Alcorn shines in *Memphis Blues*, but Ory sounds a bit played-out. The other musicians are fairly adequate, although Kansas Fields' drums are over-recorded while Wellman Braud's bass can hardly be heard. Whenever he is audible pianist Cedric Haywood brings back memories of the late James P. Johnson. The absence of any dividing scrolls between the different numbers doesn't help much either.

O.K.

### Charlie Parker

"The Immortal Charlie Parker"

#### Volume 1

Another Hair Do (1, 2, 3): Bluebird (1): Bird Gets The Worm (1): Barbados (1): Constellation (2, 1): Parker's Mood (1)/Ah-Leu-Cha (1, 2): Perhaps (4, 5): Perhaps (6): Marmaduke (1, 2): Steeplechase: Merry-Go-Round (1): Buzzy (4, 5).

(London 12 in. LP LTZ-C15104—37s. 6jd.)

#### Volume 2

Little Willie Leaps (1, 2): Little Willie Leaps (3): Donna Lee (1, 2): Chasing The Bird (1): Cheryl (1, 2): Milestones (2): Half Nelson (1)/Sippin' At Bells (4): Tiny's Tempo (1, 2, 3): Red Cross (1, 2): Now's The Time (4): Buzzy (2, 3): Marmaduke (3, 4).

(London 12 in. LP LTZ-C15105—37s. 6jd.)

#### Volume 3

Barbados (2, 3): Constellation (3, 4): Parker's Mood (2, 3): Perhaps (2, 3): Marmaduke (5, 6): Donna Lee (3)/Chasing The Bird (2): Buzzy (1): Milestones (1): Half Nelson (2): Sippin' At Bells (1, 2): Billie's Bounce (5): Thriving From A Riff (3).

(London 12 in. LP LTZ-C15106—37s. 6jd.)

#### Volume 4

Bird Gets The Worm (3): Bluebird (3): Klaustance: Barbados (4): Merry-Go-Round (2): Donna Lee (4): Chasing The Bird (3)/Ko Ko (2): Perhaps (1): Warming Up A Riff: Slim's Jam: Poppity Pop (V): Dizzy Boogie: Flat Foot Floogie (V).

(London 12 in. LP LTZ-C15107—37s. 6d.)

#### Volume 5

Billie's Bounce (1, 2): Billie's Bounce (3): Warming Up A Riff: Billie's Bounce (4, 5): Now's The Time (1, 2, 3)/Now's The Time (4): Thriving From A Riff (1, 2): Thriving From A Riff (3): Meandering: Ko Ko (1, 2).

(London 12 in. LP LTZ-C15108—37s. 6jd.)

Numbers in brackets indicate the separate "takes." Items marked † were issued in Britain on 78 r.p.m. by Melodisc but have been deleted for some years.

A reviewer called upon to deal with five LPs by Charlie Parker, all of them containing a large amount of previously unissued material, feels the same mixture of awe and elation that a literary critic might experience upon finding "Paradise Lost" and "Paradise Regained" expanded into a trilogy. The importance of these records cannot be exaggerated. Not only do they contain some of the greatest jazz Parker ever created, but the addition of alternative "takes"—some of them full-length, others abandoned after only half a chorus—makes the set invaluable for anyone trying to understand the working of a musician's imagination. Like Louis Armstrong in his most fertile years, Parker was never content to imitate himself, to perform the same solo over and over again; he created afresh each time he played. These records allow us to follow the process of his imagining, to hear how he fits completely different solos into consecutive "takes" or else develops and expands an earlier performance. The process can be followed most clearly on Volume 5, where the music recorded at a 1945 session is preserved in its entirety, false starts and all. From the first awkward, rather stiff "take" of *Billie's Bounce*, it is possible to pursue the fluctuating course of the session until its climax is reached in the swooping, intense *Ko Ko*, one of Parker's greatest solos and a genuine masterpiece of jazz.

"Bird was kind of like the sun," said Max Roach once, "giving off the energy we drew from him." More than anybody else Charlie Parker created modern jazz; the sound and shape of his playing are everywhere today, for he changed the music and revitalised it very much as Louis Armstrong did back in the 1920s. And underlying everything Parker played, shaping his phrasing and feeding his imagination, were the blues. More than anything else, perhaps, Charlie Parker was a great blues artist. Listen to *Bluebird*, *Now's The Time*, or—most of all—*Parker's Mood*, and you will hear some of

the starkest, most overwhelming jazz blues ever recorded.

But Parker's towering stature in jazz is so generally recognised nowadays that it is unnecessary for me to pay more than this brief tribute to his music. It seems more important to emphasise that nobody professing to like jazz can afford to be without this set. If you cannot afford all five records—and each of them really is indispensable—then perhaps Volume 4 provides the most all-round selection, containing two masterpieces—*Ko Ko* and *Bluebird*—as well as an intriguing session organised by Slim Gaillard. Made in Los Angeles in December, 1945, *Slim's Jam*, *Poppity Pop*, *Dizzy Boogie* and *Flat Foot Floogie* brought together an odd assortment of musicians: Charlie Parker, Dizzy Gillespie, Jack McVea (whatever happened to that excellent tenor player?), Dodo Marmarosa, Tiny Brown and Zutty Singleton. The atmosphere was flippant, as at most Slim Gaillard sessions, but it seemed to inspire Dizzy Gillespie, who plays with exceptional fire, while Parker also sounds unusually relaxed.

The recordings were all made between September 1944 and April, 1948. In addition to those already mentioned, the following musicians took part: trumpeter Miles Davis; pianists Clyde Hart, Duke Jordan, John Lewis, Bud Powell and possibly Argonne Thornton; guitarist Tiny Grimes; bassists Nelson Boyd, Jimmie Butts, Tommy Potter and Curley Russell; drummers Max Roach and Doc West. Because the album was not originally conceived as a single unit, but produced in America record by record, five of the items have been duplicated, viz. *Warming Up A Riff*, *Billie's Bounce* (5), *Now's The Time* (4), *Thriving From A Riff* (3) and *Ko Ko* (2). As all these tracks are contained in Volume 5, some people may think it unnecessary to get this record. I can only repeat my opinion that this particular volume is one of the most valuable.

Alun Morgan has provided sleeve-notes and discographical information so nearly impeccable that it seems churlish to point out a couple of slips. On Volume 3 the personnel lists Curley Russell as bassist on the August, 1947, session, although the text refers—quite correctly—to Nelson Boyd. Rather more important is the fact that Slim Gaillard is credited with playing guitar and vibes as well as singing on Volume 4. I cannot detect any vibes at all; what I can hear is Gaillard playing "one-finger piano" on *Dizzy Boogie*, with Marmarosa accompanying him lower down the keyboard. But a controversy in which anyone with good ears and a copy of Volume 5 can join is to work out exactly when Dizzy Gillespie replaced Miles Davis on the November, 1945, recordings. My guess is that he takes over in *Thriving On A Riff*. C.F.

### Johnny Pate Trio Plus Three

"Jazz Goes Ivy League"

Nita: Blues For The Ivy Leaguer: Que Jay/ Currant Jelly: Karen: Soulful Delight.

(Parlophone 10 in. LP PMD1067—27s. 10d.)

Chicago bassist Johnny Pate, author of *Minority and Appreciation* (recorded by George Shearing), leads a regular trio consisting of himself, Floyd Morris (piano) and Vernal Fournier (drums). For the purposes of this record, Lenny Druss, Wilbur Wynne and Charles Stepany were added on flute, guitar and vibes respectively. The music, while always tasteful, tends to be too superficial. Wynne's guitar solos possess greater intensity and inventiveness than those of his companions, but it would be dangerous to over-evaluate his work on this showing. Jazzmen of average quality usually sound brilliant in mediocre company.

The group is at its best on the blues (*Blues For The Ivy Leaguer*, *Que Jay*—dedicated to Quincy Jones—and *Soulful Delight*), where the individual members seem to derive greater

inspiration from the less contrived surroundings. Pate composed and arranged each of the six tunes, all of them strong in melodic content. As the anonymous sleeve note has not been translated and appears in the original American, the exact significance of "Ivy League" remains a mystery. A.M.

#### Oscar Pettiford Orchestra

The Pendulum At Falcon's Lair: The Gentle Art Of Love: Not So Sleepy: Speculation: Smoke Signal/Nica's Tempo: Deep Passion: Sunrise-Sunset: Perdido: Two French Fries. (H.M.V. 12 in. LP CLP1171—35s. 10.)

Gigi Gryce has certainly developed into a very individual arranger. Although Lucky Thompson scored a couple of these tunes and Oscar Pettiford, Mat Mathews and Horace Silver all contributed originals, it is Gryce's astringent, often harsh voicing that gives the LP its character. *Nica's Tempo*, *Speculation*, *Smoke Signal* and *Sunrise-Sunset* are particularly good examples of his strong, forceful style; in the last-named, which has no solos apart from a passage by Tommy Flanagan's piano, he exploits his orchestral resources extremely adroitly, even though a tendency towards repetition becomes evident towards the end.

The orchestra which Oscar Pettiford assembled for the session comprised two trumpets, one trombone, two French horns, two tenor saxes (one doubling flute), alto and baritone saxes, piano, bass, drums and harp. All the arrangements employ this instrumental combination intelligently. *Pendulum At Falcon's Lair* and *The Gentle Art Of Love*, for instance, make very effective use of the harp; on the latter it works in with the bass, sounding curiously like a guitar.

Lucky Thompson constructs a reflective, beautifully shaded solo on *Not So Sleepy* and could almost be mistaken for Coleman Hawkins during his double-time passage in *Deep Passion*. Art Farmer takes a pungent, cloudily-toned solo in *Speculation* and a choppy one in *Smoke Signal*. Pettiford plays both bass and 'cello, taking a very long solo in *Perdido*, while Jimmy Cleveland's fluff, rather staccato trombone work is found on several tracks. Ernie Royal's trumpet is lyrical on *Nica's Tempo*; Gigi Gryce's alto can also be heard on this track as well as in *Smoke Signal*. *Two French Fries* focuses attention upon the French horns of Dave Amram and Julius Watkins; it is an interesting experiment, although the dry, husky tone of the instruments makes them sound a little uneasy in the solo passages. Osie Johnson is the drummer and performs superbly throughout. C.F.

#### Graham Stewart Seven

Just Gone/Roll Along, Prairie Moon. (Decca 10 in. 78 FJ11029—6s. 3½d.)

Although there is nothing hackneyed about either of these tunes they are played in rather a rough-and-ready fashion. The trumpeter is inclined to ramble and the pianist sounds a bit too slick. A little more mellowness in the ensemble and a shade more relaxation all round would have helped matters a lot. But these are good tunes and the musicians do know what they're aiming at. O.K.

#### Creed Taylor

"Know Your Jazz (No. 1)"  
Indiana: The Nearness Of You/In A Mellow Tone: Laura. (H.M.V. 7 in. EP 7EG8350—11s. 1½d.)

Creed Taylor was the original jazz producer for the American ABC Paramount label. This EP, taken from an ABC LP, is an attempt at showcasing the individual tasks of the piano, vibes, bass and drums in modern jazz. Pianist Billy Taylor, accompanied by George Duvivier and Percy Brice, plays a breakneck version of *Indiana* as an example of the post-Bud Powell style, and Taylor, Oscar Pettiford and Kenny Clarke comprise the basic group for the remain-

ing tracks. Pettiford's superb bass playing is heard throughout *The Nearness Of You*, a dramatic and technical *tour-de-force*, while Clarke trades solos with guests Gigi Gryce, Tony Scott and Mundell Lowe on Ellington's *In A Mellow Tone*; Joe Roland is added to the trio for *Laura* and contributes a charming slow-tempo vibes solo, noteworthy for its restful and melodic outlines. A.M.

#### Bruce Turner Jump Band

"The Controversial Bruce Turner"  
Jumpin' At The Woodside: Your Eyes/Stop, Look And Listen: Donegal Cradle Song. (Nixa 7 in. EP NJE1051—12s. 10½d.)

This band got itself into the news last Christmas, when the B.B.C. turned it down as "no" up to the required standard for broadcasting. The heat released by that decision has led to this EP—recorded at about the same time—being titled "The Controversial Bruce Turner."

Competent though the group sounds here, it is Bruce himself who really gives distinction to these performances, taking bubbling alto solos in *Jumpin' At The Woodside* and Spike Hughes' haunting *Donegal Cradle Song*. "Once having heard Coleman Hawkins' decoration of the melody," Hughes wrote of the latter tune, "no other was possible or desirable"; Bruce Turner obviously felt the same way, for he takes Hawkins' tenor solo as a pattern for his own improvisation.

As a clarinetist, however, Bruce has his weak points. In fact the whole group drops in stature as soon as it deserts mainstream jazz and gets at all traditional. The closing chorus of *Your Eyes* (the front of the record sleeve dubs it *Tico Tico*—a Freudian slip, no doubt) is a good example of this. Otherwise Al Mead's piano is crisply melodic, Terry Brown's trumpet pleasantly virile, although often a little raw and shapeless. C.F.

#### Charlie Ventura Quintet

I Can't Give You Anything But Love: Liza/Pocahontas: Sweet Georgia Brown. (Parlophone 7 in. EP GEP8675—11s. 1½d.)

Experience has taught me to approach new Charlie Ventura records with caution, for the multi-saxist has been guilty of some deplorable and tasteless performances. I was agreeably surprised therefore to discover that this new release features Charlie in one of his musicianly moods. Recorded last year, Ventura is well supported by three young men from Trenton, New Jersey (Johnny Coates on piano, Gus Nemeth, bass and Tony DeNicola, drums) and one from Philadelphia (Billy Bean, guitar). Playing tenor sax throughout, Charlie's work remains well within the ambit of good taste yet he swings in a relaxed, unforced manner. Too many Ventura records have been spoilt by Charlie's inability to remain inventive over more than one chorus, but that fault is not in evidence here. The rhythm section is efficient without being spectacular, Bean taking some good solos. *Pocahontas* was written by DeNicola, whose drumming on each of the four tracks is clean and well-integrated with the work of his rhythmic colleagues. A.M.

#### Guy Warren with Red Saunders Orchestra

"Africa Speaks—America Answers"  
Africa Speaks: Ode To A Stream: Duet: Eyl Wala Dong: Monkeys And Butterflies: J.A.I.S.I. (Jazz As I See It)/Invocation Of The Horned Viper: Chant: My Minuet: The Highlife: The Eyes Of A Fawn: Fr-Ed-To-Ne. (Brunswick 12 in. LP LAT8237—37s. 6½d.)

I am not sure for whom this record was intended. It is yet another attempt to marry jazz and African music (why?), but the jazz solos are by virtually unknown musicians and of little value anyway. I am not qualified to pass comment on the validity of the African parts; the chanting and rhythms may well be authentic, but I prefer the undoubtedly genuine

"Music Of Africa" series of LPs which Decca released here four years ago. Guy Warren plays bongos and provides vocal effects, while Gene Esposito plays competent, Gillespie-inspired trumpet. The sleeve speaks darkly of sacrifices, rituals and other sinister happenings, but the music itself lacks form, shape and continuity. Our own Kenny Graham has produced compositions of far greater significance than these. Jazz enthusiasts can safely ignore this LP, although collectors of oddities may find something of interest. A.M.

#### Josh White

"The Josh White Stories—Volume 1"  
Boll Weevil: Water Cress: Watcha' Gonna Do When The Meat Gives Out?: I'm A Mean Mistreater: Frankie And Johnny: The House Of The Rising Sun/Dupree Blues: Cotton-Eyed Joe: Nobody Knows You When You're Down And Out: When I Lay Down And Die, Do Die: Hard Times Blues: Never Said A Mumbly Word. (H.M.V. 12 in. LP CLP1150—35s. 10½d.)

"I like all my blues to have a real story," Josh White is quoted as saying. That is the central theme of this LP, songs with a story to them. Josh may be a smoother singer than men like Big Bill Broonzy or Huddie Leadbetter, his voice tender and expressive, lacking the hardness that gives power to a great blues singer; nevertheless, he is a very accomplished ballad singer and a gifted guitarist.

Only about half the songs on this LP are blues, but all are Negro in origin. Some are dramatic—I'm A Mean Mistreater, Watcha' Gonna Do When The Meat Gives Out, or the well-known narratives of Frankie and Johnny or Betty and Dupree; others are lyrical, notably the superb *When I Lay Down And Die, Do Die*, sad and beautiful, and the short but poignant *Cotton-Eyed Joe*.

The level of both material and performance, together with the high recording quality, must make this one of the finest Josh White LPs to be issued here. Although the pianist, bassist and drummer accompanying the singer are not identified on the sleeve, it seems probable that they are Sammy Benskin, Al Hall and J. C. Heard respectively. C.F.

#### Gerald Wiggins Trio

"Music From 'Around The World In 80 Days'"  
Around The World (Pt. 1): Auoda: Passport: Around The World (Pt. 2)/La Coquette: Around The World (Belguine): The Royal Barge: 'Way Out West. (London 12 in. LP LTZ-U15109—37s. 6½d.)

More and more jazz groups make a habit of recording sets of tunes from films and stage shows. On this LP Gerald Wiggins, assisted by bassist Eugene Wright and drummer Bill Douglass, works his way through Victor Young's score for "Around The World In 80 Days". The film's central theme is treated in three separate ways—at fast tempo, as a romantic ballad and as a beguine—and it is significant that Wiggins shines most in the more extrovert, swinging version. The fact is that although Wiggins has very little identity as a pianist—nobody could pick him out in a blindfold test—everything he plays has an easy, effervescent swing. He also has an acute and adventurous harmonic sense. I particularly enjoyed *Auoda*, mixing heavy chording with a skimming melodic line, and the rocking, rather Garnerish *'Way Out West*. C.F.

#### Stu Williamson

Pee Jay: Just Friends: Darn That Dream: Hungry Child/Big Red: Red Cross: Talk Of The Town: Oom's Tune: Rose Bud. (London 12 in. LP LTZ-N15123—37s. 6½d.)

On four of these tracks, trumpeter Stu Williamson is joined by Bill Holman (tenor sax), Jimmy Giuffrè (baritone sax) and a piano-bass-drums team of Claude Williamson, Leroy



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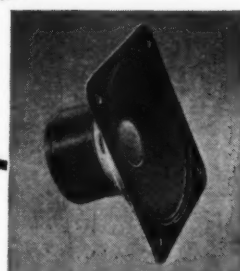
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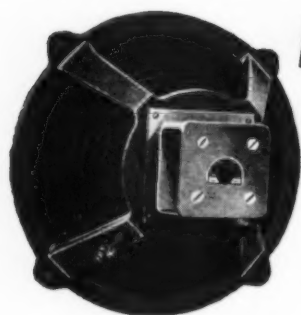
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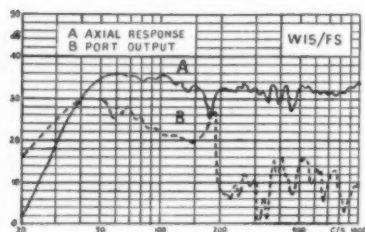
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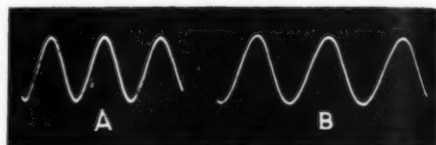
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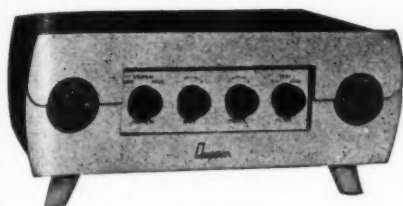
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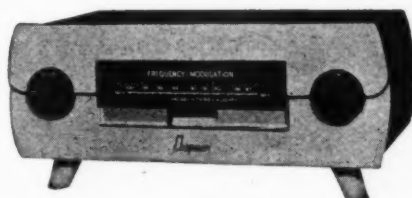


105 TRANQUILLO

Elegance and simplicity of styling coupled with outstanding performance are the keynotes of the 105 Tranquillo amplifier. The compact dimensions of 12in by 4½in by 8½in have been achieved without sacrifice to quality, and the high-grade components operate with a wide margin of safety, most conducive to long life and long-term stability. In fact, the 10 watt push-pull output stage, feeding a grain-orientated Partridge transformer, reduces harmonic and intermodulation distortion to a very low level indeed, and the 105 is particularly suitable for use with all electrostatic loudspeakers. The Tranquillo amplifier is £29 18s 0d complete.

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centre hole records is available as an optional extra. . . Well proved design of record platform. . . Intermediate Drive Wheel Automatically retracts when changer switches off, also during speed change. . . Automatically switches off when last record has played. . . Adjustment for pickup stylus pressure. . . Aluminium die cast pickup arm incorporating the Garrard plug-in pickup feature, facilitates the choice of a wide range of pickups. . . Fitted with pickup muting switch. . . A.C. Model, dual voltage range 100-130 and 200-250 volts. 50 or 60 cycles according to the size of motor pulley fitted. . . Universal Model R.C.88U, 100-130 and 200-250 volts D.C. and A.C. 25/100 cycles. . . D.C. mains and battery models also available. . . Overall size of record changer 15½" long x 13½" back to front and 5½" above and 3½" below top of motor board, with Universal or D.C. models an extra depth of 2" is necessary. . . Weight complete, 13 lbs.

AN ILLUSTRATED CATALOGUE OF THE WHOLE GARRARD RANGE IS AVAILABLE ON REQUEST.



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Vinnygar and Mel Lewis. *Just Friends, Red Cross and Oom's Tune* are quintet performances by Williamson, also saxist Charlie Mariano and the same rhythm section. Mariano is absent on *Dem That Dream and Talk Of The Town*.

With such well-known and consistent performers on hand, it is hardly surprising that the music is generally predictable and unexciting. Holman is the best soloist, playing with a deeper-rooted sense of emotion than the others. Williamson, although an excellent technician, possesses a small, piercing tone and virtually no musical personality at all. To give such a jazzman a 12-inch LP under his own name is typical of the dizzy state of the record business today. The music is clean and professional, with no mistakes anywhere, but nothing of importance happens on any of the seven tracks. I think it was Dave Pell who coined the term "morgage-paying jazz"; this is what he meant. A.M.

#### Brian Woolley's Jazzmen

"Wild An' Woolley"  
Out Of The Gallion/Hawatha Rag: Dusty Rag.  
(Esquire 7 in. EP EP190—13s. 74d.)

The ensemble passages of the first bluesy title are very good indeed; pensive, almost fragile, yet full of meaning and not lacking virility. Woolley sounds a lot like Monty Sunshine, and that's a good thing. *Hawatha* is not quite as good, being rather bitty, but *Dusty Rag* is much better, being more cohesive.

As examples of first class British traditional jazz, vintage 1958, you could hear much worse than these. O.K.

#### IN BRIEF

**Louis Armstrong.** "Satchmo Sings". *Someday You'll Be Sorry: Sincerely: Your Cheatin' Heart: Ramona: I Laughed At Love: I Wonder/Pledging My Love: April In Portugal: The Gypsy: Kiss Of Fire: Takes Two To Tango-If.* (Brunswick 12in.,) LP LAT8243—37s. 64d.)

Apart from the sentimental *Pledging My Love* and *If*, this commercially-slanted set of performances finds Louis singing and playing with perennial zest. All the items have previously been issued here, but *If* and the delightful 1945 recording of *I Wonder* were deleted quite recently. C.F.

**Eddie Gorme.** "Eddie Swings The Blues." *I Gotta Right To Sing The Blues: When Your Lover Has Gone: I Got It Bad: When The Sun Comes Out: After You've Gone: Don't Get Around Much Anymore/Blues In The Night: The Man I Love: Stormy Weather: You Don't Know What Love Is: Can't Help Lovin' Dat Man: A Nightingale Can Sing The Blues.* (H.M.V. 12 in. LP CLP1170—35s. 104d.)

Last month Alun Morgan praised Eddie Gorme's range, diction and intonation and her freedom from mannerisms. After listening to Miss Gorme's latest record I can only echo his enthusiasm. This is very stylish commercial singing, with Don Costa's orchestra providing an excellent accompaniment. Only the title is at all misleading; "the blues", as used here, means a dejected, love-lorn mood, not the musical form. C.F.

**Cleo Laine.** *Hand Me Down Love/They Were Right.* (Pye-Nixa 7 in. 45 7N15143—6s. 74d.)

Backed up by arranger Dave Lindup's orchestra, poll-winning Cleo Laine sings well in two contrasting performances. She is completely uninhibited in a powerful version of Ellington's lesser-known *Hand Me Down Love* but a little more subdued in *They Were Right*, an attractive, musically sound composed by her husband, band-leader Johnny Dankworth. A.M.

**Shelley Moore.** "Portrait Of Shelley". *Where Is The Bluebird: Everything Is Gonna Be All Right Now/ Gone On The Guy: You've Tied Me Up.* (Starlite 7 in. EP ST.EPI—13s. 74d.)

Shelley Moore, a British vocalist, sings in a style basically derived from the Anita O'Day-June Christy-Chris Connor lineage. Her talents extend to song-writing and she composed all four tunes heard here, both words and music. *Everything Is Gonna Be All Right Now*, perhaps the most attractive of the set, swings along in a very pleasant manner. Starlite is a new subsidiary of Esquire Records. A.M.

**Jack Parnell.** "Trip To Mars." *The Hawk Talks: Sure Thing: Carioca: April In Paris: Cotton-tail/ Catherine Wheel: Trip To Mars: Summer-time: The Champ: Shin Deep.* (Parlophone 10 in. LP PMD1053—27s. 104d.)

All reissues of 78s recorded within the past six years. *Carioca, April In Paris* and *Summer-time*, the last-named featuring Jimmy Deuchar's trumpet, sound very flabby now. Most of the other tracks are exciting but synthetic with the ensemble work better than the solos. *The Champ* and *Shin Deep* both feature noisy duets by Jack Parnell and Phil Seamen. C.F.

**Sarah Vaughan.** "Wonderful Sarah". *Mr. Wonderful: I Wanna Play House: My One And Only Love: Oh Yeah: And This Is My Beloved: Whatever Lola Wants/ The Other Woman: Experience Unnecessary: Johnny, Be Smart: Old Devil Moon: It's Easy To Remember: Idle Gossip.* (Mercury 12 in. LP MPL6532—35s. 104d.)

The only time Sarah lets her voice rove audaciously in *My One And Only Love* and *Old Devil Moon*. Other-

wise this is a very commercial set of performances, good by most standards but not by Sarah's. C.F.

**Louis Prima.** "The Call Of The Wildest." *Madly—When You're Smiling and The Sheik Of Araby (V): Autumn Leaves (V): I've Got The World On A String (V): Blow, Red, Blow (V): The Pump Song (V): There'll Be No Next Time (V) Pennies From Heaven (V): The Birth Of The Blues (V): Closest To The Bone (V): Sentimental Journey (V): When The Saints Go Marching In (V).* (Capitol 12 in. LP T836—38s. 84d.)

Louis Prima has always specialised in exuberant jazz and this LP is a typical mixture of music and horseplay. Keely Smith sings *Autumn Leaves* and *The Birth Of The Blues*, but otherwise the record is dominated by Prima's croaky singing and wild trumpet playing and the rabble-rousing tenor work of Sam Butera. C.F.

## TECHNICAL REPORTS

**A-Z Stereophonic Wide Range Control Unit.** Price: See text. Sound Sales Ltd., West Street, Farnham, Surrey.

**Maker's Specification:**

Controls on Panel: Selector, Presence, Balance, Bass, Treble, Volume, Stereo/ Monaural, On/Off, 2 Tape Sockets.

Selector: 11 Position, viz.

1. Mic—Impedance 1 Megohm, Sensitivity 1 mv.
2. Playback—Impedance 250 k/ohm, Sensitivity 250 mv.
3. Rad 1—Impedance 200 k/ohm, Sensitivity 100 mv.
4. Rad 2—Ditto.
5. 78 Old European—Pre-1954 Characteristics.
6. 78 RIAA—Bass + 14.1 db at 50 c/s, Turnover 350 c/s, Treble —10.4 db at 10 kc/s, Roll-off 1,600 c/s.
7. LP Brit—Bass + 11.5 db at 50 c/s, Turnover 500 c/s, Treble —12.5 db at 10 kc/s, Roll-off 1,600 c/s.
8. RIAA—Bass + 17 db at 50 c/s, Turnover 500 c/s, Treble —13.6 db at 10 kc/s, Roll-off 2,000 c/s.
9. LP USA—Bass + 19 db at 50 c/s, Turnover 600 c/s, Treble —16 db at 10 kc/s, Roll-off 1,600 c/s.
10. Tape CCIR—Direct from Tape Head via Transistor.
11. Tape NARTB—Ditto.

Tone Controls: Based on Baxendall Circuit. + 18 db to —20 db at 50 c/s. + 9 db to —15 db at 10 kc/s.

Presence Control:  $\pm$  or —5db at 8 kc/s.

Balance Control:  $\pm$  or —6 db between channels.

Rumble Filter: Sharp (fixed) cut-off at 30 c/s.

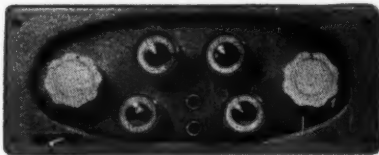
Radio Tuners: Two tuners may be connected to Rad 1 position to operate stereophonically, if and when stereo transmissions take place. A single tuner may be left connected to Rad 2 position.

Dimensions: Panel over Flanges: 11½ in. by 4½ in. Cut-Out—10½ in. by 4½ in. Depth of Unit overall, 9 in.

This Control Unit is virtually two Senior Control Units in tandem with ganged controls, with the exception that a Balance Control has taken the place of a treble slope control, and two separate switches (On/Off and Stereo/ Monaural) have been included.

The inputs to both basic units are via matched transistors, so that the input sensitivity is essentially high and the input impedance low. This means that hum pickup at the input can be kept so low as to be unmeasurable, and the input stage of the pre-amplifier is never working anywhere near the conditions of instability. It also means that direct connections can be made from low output pickups, such as Moving Coil or Ribbon types, without the use of a step-up

transformer; a circuit has been included with variable impedance matching for pickups within the range from practically zero up to 250 k ohms, and there are additional tapings for high output crystal pickups. Moreover, at the Tape positions of the Selector equalisation circuits are included both for CCIR (European) and NARTB (American) standards, so that any Tape Deck may be connected directly for Playback which does not require a special supply of H.T. current for Solenoid operation (as does the Wearite, for example). In fact, the only function that has not been provided for seems to be the supply of Oscillator Erase and Bias voltages for Tape Recording.



It will be noted that the 5 Gram positions on the Selector work progressively in equalisation characteristics. This is to be commended as is also the fact that the maker's literature gives full details of the corrections applied.

The ganged controls are of the continuous, carbon-track type which means that close matching at all settings is called for. Fortunately such matched potentiometers have recently become available in this country, and units of this type have been incorporated. There are also 4 pre-set controls at the back of the chassis by means of which the balance can be accurately set. But these, of course, should not be touched by the ordinary user.

The knob controlling the pickup matching is also situated at the back of the chassis. There, too, is the long array of input connections. These are of the positive "chocolate-bar" type which Sound Sales have standardised on their units so as to avoid the risk of bad contacts. They are not so convenient to start with as the phono-jack type but they are certainly more positive, and therefore, perhaps, likely to give less trouble in the long run.

The internal lay-out and wiring have obviously been carefully thought out, and the components and soldering points are all accessible should servicing become necessary. Soldering is sound throughout.

Two models have passed through my hands and both have functioned exactly as planned. The one I have at home now and to which I have applied most stringent tests is connected to a pair of Mark III (Junior) 10-watt amplifiers. The price of the complete system with these two amplifiers is £65. If two Senior amplifiers were



used giving 20/30 watts output for each channel, the price would be £84. For those who already possess one of the amplifiers, an additional amplifier can be supplied together with the Control Unit at £43 for the Mark III/S and £60 for the Senior/S.

Two Mark III amplifiers were actually used in my lecture last month to the Oxford University Scientific Society at the Clarendon Laboratory and proved just (but only just) sufficient to give adequate volume for the 280 people present when working into a pair of 5 ft. Column speakers with 8-inch units. The performance in such difficult, and indeed rather chancy, conditions really pleased me. We obtained very good stereo coagulation with the Balance Control only slightly displaced from the central setting, and the approval of such a critical audience was a fine tribute to the apparatus.

In home conditions I have never had occasion to use the full output power of the Mark III amplifiers. I should judge that for most people in moderate-sized rooms a pair of 6-watt amplifiers would do all that is needed. But I must confess that for my part I like to have a good margin of power in hand, and this the two Mark III amplifiers give. I have already reported fully, and with every commendation, on the Mark II Junior amplifier. All I need add about the Mark III is that it has all the good qualities of the Mark II and includes one or two structural improvements, the circuit arrangements being the same.

All in all then this is a combination which deserves our full commendation. P.W.

**Kelly Ribbon Loudspeaker, Mark II, Junior Model.** Price: £10 10s. Romagna Reproducers, Sarnesfield Road, Enfield, Middx.

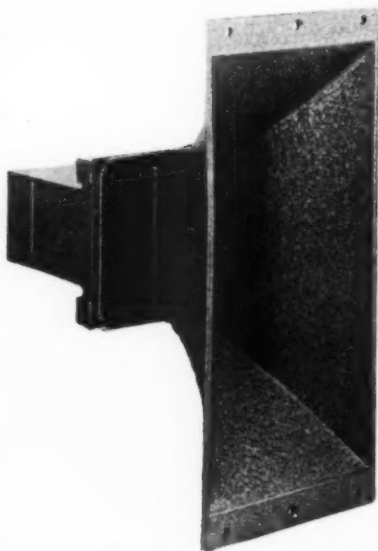
**Maker's Specification :**

Response: 2.5 kc/s to 25 kc/s.  
Power Capacity (Average Speech and Music): 10 watts peak.  
Impedance: 15 ohms.  
Dynamic Mass: 8 milligrams.  
Force/Mass Ratio:  $5 \times 10^7$  dynes per gram.  
Horn loading: Resistive above 2.5 kc/s, 1 kc/s cut-off.  
Dimensions:  $9 \times 5\frac{1}{2} \times 9$  in.  
Weight: 9 lb.

The first model of the Kelly Ribbon Tweeter was hailed in many quarters as setting a new standard in smoothness of treble response. It had only two rivals: the massless Ionophone, which however has proved so expensive that it has not come into commercial production in this country; and the push-pull Electrostatic which, like the ribbon, achieves smoothness by having the drive distributed more or less uniformly over the surface of the diaphragm—but that too has not yet achieved success in a commercial form as a small tweeter.

The fact that the Mark I model disappeared from the market after a while had nothing to do with its own qualities but was the result of a combination of unhappy circumstances of an altogether different and unrelated kind. I mention this just to remove any lurking uneasiness in anyone's mind now that Mark II has made its somewhat belated appearance.

For the Mark II not only has all the desirable qualities of the Mark I. It goes far towards removing the only two disabilities that one ever found in the earlier model. These were a somewhat lower output than that of a good moving-coil woofer, with the consequence that an attenuator had to be applied to the latter in order to achieve a level response; and the existence of a rather sharp trough in the response just below 15 kc/s. I have never seen any conclusive evidence as to the cause of this dip, though I have always suspected that it was due to the structure of the ribbon itself or to the cavity behind it.



Well, the Mark II Junior has an efficiency about 6 decibels higher than Mark I and the Senior model (which is announced at a price of 15 gns., but is not yet available) has a rating 4 db higher still. And each has only a slight ripple in the response level in the 15 kc/s region. Apart from that the response goes on to over 20 kc/s remarkably smoothly.

I have had two of the Junior models in use for some little time now in combination with a pair of acoustic columns in my stereo experiments. The idea was that by having a couple of extra tweeters at a smaller (internal) spacing between the columns one could obtain an improved stereo integration with the latter considerably farther apart than usual. And so it certainly seems: I now have the columns some 12 feet apart with the ribbons 6 feet apart and have obtained a good stereo effect across the full width (15 feet) of the room and over most of its area. The tweeters are actually at floor level, but are pointing upwards at an angle so as to focus at a point in the middle of the room about 5 feet above the ground. One cannot hear them directly but they seem to have a sort of catalytic effect on the stereo and certainly increase the "presence". At my University demonstration towards the end of May the same arrangement was successful with double this spacing in the lecture room at the Clarendon Laboratory.

The smoothness of the response from each of the units has been verified by white noise tests that we have made: any irregularities were not distinguishable from room effects.

The output of the Junior model is still at a little lower level than that of the most efficient of our woofer units and the attenuator is still retained in the 3 kc/s cross-over unit which is available from the makers; but I have worked with it full out without any very appreciable effect.

Altogether, then, this is a unit that I can confidently recommend. Indeed I know of no other tweeter on the market which I should prefer. P.W.

**Symphony Column Enclosure.** Price: 13 gns. Northern Radio Services, 11 Kings College Road, London, N.W.3.

This Column Enclosure was originally made up at my suggestion for use in pairs for Stereo reproduction. It is a development of the Pedestal Enclosure described on page 146 of my *Gramophone Handbook*.

It is a column of about 1 ft. square cross section standing 4 ft. 6 in. high, with a 6 in. reflector section on top so that the total height is 5 ft. from the ground.

The loudspeaker unit is mounted on a 12 in. square baffle fixed at the top of the column proper, so that it radiates upwards to the reflector, which then disperses the sound outwards in all horizontal directions. The column of air behind the speaker unit acts as an acoustic load, as well as separating the radiation from the front and back of the unit. Being in the form of a pipe, it has its own resonance(s), the lowest of which should be matched to the surround resonance of the speaker unit (in the 30-60 c/s region), as in the case of bass-reflex cabinets. This can be controlled to a limited degree by having ports at the bottom end of the column. But resistance damping is also desirable.

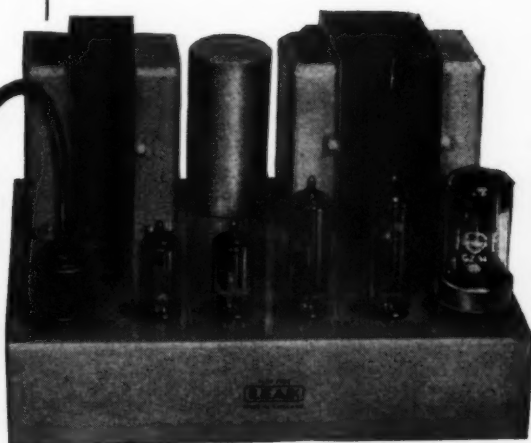
Since the wave fronts from the rear of the speaker unit are symmetrically disposed to the sides of the column, panel resonances should not be significant and that in fact has proved to be the case in my experiments. On the other hand, some coloration was expected, and found, due to the odd harmonics of the pipe; since these have their points of highest acoustic pressure (anti-nodes) at the middle of the column, half-way between the driving unit and the open ports, that is the place to fix damping material to flatten out such harmonics. The actual placing is not critical, but I use a thick cellular baffle built up of half egg-trays for the purpose. Fibreglass can also be inserted in the cells.



When they sent along some columns for test, Northern Radio Services had fitted Wharfedale Super 8 FS/AL units. Since these are only rated at 5 watts for ordinary baffle mounting, I wondered how they would stand up to power input when subjected to the heavy loading of an acoustic column. I have found it considerably greater than 5 watts. Indeed, the most remarkable, and I think significant, feature of my tests has been the high output efficiency at low frequencies; higher, in fact, than I should ever have expected for an 8 in. unit. Before I put in some resistance damping at the ports, there was an audible low-note peak which reminded me of the old "Listen to the Bass" slogan, though this one was much lower and not at all unpleasant. Measurement showed it to be in the 30/40 cycle region for the 5 ft. column. With a 4 ft. column, which I tested later, the big peak was more than an octave higher (which at the moment I do not pretend to understand, though I have not pursued the research very far, since I have been much more interested in the greatly superior 5 ft. column). White Noise tests also revealed the middle register coloration that I had expected. But, even untreated, the columns showed that they were going to be ideally suited to stereo. They give a tremendous range from low bass to high treble, even without the use of tweeters, and the response is surprisingly smooth, apart from the bass peak and the lower middle hump

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already noted. They take up a minimum of floor space and disperse the sound at such a height (apart from the ports which are close to the floor) that masking by room furniture (and human bodies) is not serious. I even have mine disposed close to two corners of a room, but not too close, behind two of my wife's china cabinets. There they are quite inconspicuous, even in the white, and have satisfied the feminine directives. I was afraid at first of exciting rattles from the glass and china, but that does not happen. Finally, the tops of the columns are free for decorative effects—vases of flowers on lighted plinths are excellent.

I find, too, that now that I have inserted damping arrangements in the manner described, they vie even with my best loudspeakers for monaural reproduction, whether used singly or in parallel. The design, therefore, has proved to be far more successful than ever I dared to hope; and I have not yet by any means exhausted the schemes I have in mind for their use. For stereo, the use of two inner tweeters in parallel, as described in another Report in this issue, has already proved a useful addition. This suggests that for stereo the placing of columns in the recesses on either side of a mantelpiece, with tweeters on the mantelpiece itself, might well prove a successful arrangement. But there are obviously many other possibilities, which I hope to explore in the course of time. It is exciting to feel that no one yet knows what will be the most successful arrangements for domestic stereo. One thing is clear: we must, and will, break through the limitations of area previously suggested as essential for good stereo listening. The use of these omni-directional speakers has shown already that it can be done.

As yet I have not sufficient experience to be anything approaching dogmatic about suitable loudspeaker units. But I am not convinced that sizes above 8 in. are necessary, though I should rather like to have stronger magnets such as we used to use with the Voigt enclosure. As I have said, the Wharfedale Super 8 FS/AL is good. So are the W/B 8 in. units, especially the HF816. I should also expect the Axiom 80, the A-Z Phase Inverter Unit and the G.E.C. metal cone unit to be particularly good, though in the latter case I should want to experiment a little more with types of mid-column damping. P.W.

#### Spencer TG4 Transistorised Record Player.

Price: 30 gns. Radiocompact Ltd., 72 Chalk Farm Road, London, N.W.1.

#### Maker's Specification:

Motor Unit: Collaro 4-speed, but with "Kinder" battery motor and centrifugal electrical governor. Consumption from 6-volt battery—45 m.a.

Amplifier: Pre-amplifier, Driver and Class B Push-pull output using 4 transistors. Quiescent current drain from separate 6-volt battery, 10 m.a. at 60° F. (adjustable by pre-set potentiometer.)

Signal/noise: At 1 watt output, 60 db.

Response: Flat from 100 c/s to 20 kc/s. 4 db down at 40 c/s.

Distortion: Less than 8% at 1 watt.

Controls: Volume, Bass and Treble. (+8 db at 100 c/s, +6 db at 10 kc/s.)

Speaker: 10 in. by 6 in. Elliptical.

Dimensions: 15 in. by 13½ in. by 9¼ in. over all projections.

Weight: 20 lbs.

This portable record player was brought along to me at the Audio Fair and I was immediately impressed by its steady running and its pleasant quality. These impressions have been fully borne out by the extended test I have given it at home.

The motor runs noiselessly and without detectable wow or flutter. This surprised me very much, for I have come across many mains-



driven motors of much greater power which have given a less satisfactory performance. The battery used can stand the 45 m.a. average

drain for many hours. Actually, we found the consumption to be 60 m.a. at the outside grooves of a 12-in. record and 30 m.a. at the inside; but there was no difference in speed.

The amplifier is based on a circuit recommended by G.E.C. in an Application Report of June 1957, and employs 4 G.E.C. transistors, viz. two G.E.T. 3's and two G.E.T. 15's in the Class B output stage. It has a rated output of 1 watt which is sufficient for a record player of this type. A passive network containing bass and treble controls has been inserted between the Studio O pickup and the amplifier, but we did not find the range to be quite so large as was specified. The current consumption varied from 10 m.a. quiescent to 250 m.a. peak. We found that at all settings of the volume control harmonic distortion amounted to 5 per cent, which is not at all unreasonable for a Class B amplifier; obviously it had been kept within this limit by the 6 db of negative feedback.

The over-all quality of reproduction, of course, is not that of a high-fidelity system. But it is much better than that of many portables that I have heard; and I would confidently recommend it for consideration by anyone for whom limitations of space are important, and especially if electric power is not available. For those who have to journey to outlandish places it would be a godsend. P.W.

## TECHNICAL TALK

### The Victor Cassette

It is exciting news that Mr. Schonberg gives in his American letter this month (see page 48) about the new R.C.A. Victor Tape Cassette. I had already heard rumours of it from one of my American sources, so the news does not come so much as a surprise.

One may perhaps be forgiven for being a little sceptical about the achievement of a frequency response up to 15 kc/s at a speed of 3½ i.p.s., for hitherto one has found that even the best magnetic heads with a gap of only one ten-thousandth of an inch could not obtain a response like that. In view of the fact, too, that each track is only half as wide as the present standard, one wonders what the signal/noise ratio is going to be.

One hopes that the new technique will be accompanied by distinct improvements in tape material, so that there will be no substantial degradation of quality of reproduction. But in my judgment the development is one to be welcomed even at the risk of some present and temporary degradation. For once the mechanical problems have been solved it seems clear that improvement in other directions is bound to follow.

The one thing hitherto that has militated against the success of tape reproducers has been the fear of handling. I have yet to come across any woman who is not apprehensive about threading the tape on an ordinary instrument—through slots and past heads and round spools and into fiddly little apertures at the end. She will go to endless trouble to thread a sewing machine which seems to a mere man to be far more complicated. But that is presumably because she has been brought up to it from her early years and it has become functional; moreover she is not fearful of dropping a bobbin on the floor, and getting all tangled up with cotton. I have often wondered indeed whether the next generation would see a change in the feminine antipathy to tape.

However, I do know that it is quite feasible to make a simple and effective tape cassette which will go on playing for hours. We have, in fact, done that very thing in our experimental

research on Talking Books for the Blind and have published a design some years ago so as to keep the Patent position wide open. I know, too, that one is apt to run into difficulties if one tries to have a long, endless tape which unwinds from the outside of a spool and winds back on to the inside, so that there is no necessity to wind back. The tape then has a tendency to triangulate and lock solid, especially if it is too thin. These difficulties can be obviated by having automatic reversal or by the simpler process of turning over the cassette by hand at the end of each run. Presumably R.C.A. Victor will have adopted one or other of these methods, though I don't suppose they will have gone to the extreme which we have done, for handling simplicity, of enclosing a playback head in each cassette.

Presumably, too, the new instrument will not include any recording facilities. That would really complicate the business. Still, the promise of stereo playback facilities with a playing time four times as much as the stereo tapes at present available does make one wonder whether they will become a serious rival to the new stereo discs. There are many people, I know, who consider that Tape is the natural medium for stereo. Perhaps this development will give them new heart.

### Diamonds Again

My remarks of a few months ago about diamond styli brought me two interesting letters. The first was from E.S.C. Industrial Engraving Points Ltd. of Old Colwyn, who gave me some details about the fabricating of low mass diamond styli. I understand that not so very long ago all diamond styli available outside the U.S.A. were quite large because of certain manufacturing difficulties. These, E.S.C. were able to overcome whilst working on a special project for E.M.I. and this led to the development of a small mass diamond stylus, which they termed a "Micro-Diamond". That description has become a registered trade name for this firm. I do not know whether any styli made by them have actually passed through my hands yet, because my sources of supply have



been indirect ones. But I hope to have an occasion to say more about this in the near future.

#### Fairchild (U.S.A.) m/c Pick-up

A second letter came from the Fairchild Recording Equipment Corporation of New York and was accompanied by a Fairchild Moving Coil cartridge to which a diamond stylus was fitted. I understand that only diamond styli have been fitted to Fairchild cartridges for many years so that the firm has grown up with the problems that diamonds present. I am asked to compare the stylus with our British experience.

The tip has a radius of 0.7 mil compared with the usual British standard of 1 mil for microgroove records. This means, of course, that it seats rather lower in the groove. It also means, in my experience, that there is rather less tracing distortion, provided that "bottoming" does not take place (which so far I have not encountered with the records on which I have played with the Fairchild), and provided, too, that the cartridge has a reasonably high vertical compliance (which the Fairchild certainly has). Mr. Carlson, the Vice-President of Fairchild, tells me that it also results in the H.F. resonance being about half an octave lower than with a 1 mil stylus. I had not appreciated this, nor do I understand why at the moment since the H.F. resonance is the effect of the lateral mass of the armature system referred to the stylus combining with the record material compliance; presumably the latter is rather smaller at points lower in the groove, and the stylus mass cannot be much affected though that will depend on the way in which the tip is fashioned. (see page 90.)

My tests show without any doubt whatever that this Fairchild 230 cartridge is of the very highest class. I realised that before we made any measurements: smooth, very low distortion, and a rising treble characteristic, yet low background noise and practically no needle chatter. This impression was fully confirmed later when we measured the output from Decca LXT5346. Here are the figures.

c/s	30	40	50	60	80	100	150	200
db	-1	-1	-1	0	+1½	+1½	+1½	+1½
c/s	300	500	700	1k	1.5k	2k	3k	
db	+1½	+½	+½	0	-1	-1	-1	
c/s	4k	5k	6k	7k	8k	10k	12k	14k
db	-1½	-2	-½	0	0	+1	+3	+5
c/s	16k	18k						
db	+5	-1						

These measurements were taken with a 100k and no input transformer. In actual playing conditions the H.F. peak at about 15 kc/s will be appreciably reduced; and in fact I found no difficulty at all in tempering the treble response. In my judgment, then, the use of a 0.7 mil stylus has been all to the good.

The examination of the stylus under a 200x magnification proved most interesting. The shank is square in section and is mounted in the cantilever by means of an adhesive so that mass is as low as possible. The conical section is nicely shaped and of superfine polish. We have never seen better; and it extends right up to the square section with no sign of circular lapping. In fact one of my colleagues thought it was a sapphire he was looking at, not a diamond, so shiny was the polish.

Two other matters should be mentioned. The output is rated at 5 mv, which is high for a m/c pickup; and the playing weight is from 4 to 6 grms. The figures above were actually measured with a weight of 5 grms; but we found the tracking quite good even at 3 grms. I should not recommend so low a playing weight, however.

What a boon it would be if we could only have a twin moving coil pick-up of this calibre for stereo. But the problems of that are very considerable.

#### Stereo in Germany

News comes from Germany that a Study Group representing the whole German Record Industry, has been at work on the matter of stereo discs. The conclusions reached are basically the same as those arrived at elsewhere although it is interesting to note that in conclusion they state that stereophony is not a must for musical enjoyment and to that end the Industry gives its guarantee that the production of monaural LPs will continue.

Press conferences were held in Berlin, Frankfurt, Hamburg and Cologne on June 12th, jointly by D.G.G., Electrola, Philips and Teldec. Stereo records demonstrated included Bruckner's 5th Symphony by Jochum and the Bavarian Radio Orchestra, Beethoven's 9th under Fricsay and Stravinsky's *Chanson de Rossignol* under Maazel, both with the Berlin Philharmonic and as an instrumental offering Bach's Chromatic Fantasia played by Andor Foldes. It is anticipated that the first stereo records will be issued in October.

#### Heath Kits

I have just learned that another American firm is establishing a counterpart in this country. It is the Heath Company, a subsidiary of Daystrom Inc., of Michigan.

This company has specialised for a number of years in the production of kits whereby the handyman can build for himself, and at a relatively cheap rate, all sorts of electronic equipment from amplifiers and tuners to audio analyzers, harmonic distortion meters, and all sorts of calibrators.

A factory has been obtained in Gloucester, and a Chief Engineer has been appointed in the person of Mr. George Tillett, formerly Chief Engineer of Armstrong Wireless-Television Co., and lately Chief Audio Engineer of Decca.

#### Trade News

The Jason Motor and Electronic Co. have recently formed an associate company in France for the manufacture of Jason high fidelity products together with the CQ Speaker, being made under licence from CQ Audio Ltd.



Percy Wilson, the Technical Editor, photographed by the "Oxford Mail" during his lecture on Sound Reproduction to the Oxford University Scientific Society in the Clarendon Laboratory on Wednesday May 21st. As can be seen a wide variety of reproducing equipment was used whilst the recordings played ranged from a 1906 Caruso to Stereo discs and tapes.

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## WORDS OF WISDOM FROM HI-FI-KNOW-HOW



"Man buying Hi-Fi equipment like man looking for wife. Many years joy in store only if he chooses well now."

QUALITY MART offer a wide high-fidelity range, including stereo disc equipment and expert assistance in choice—write or call now

The Stentorian HFI016 (illustrated) is a 10 in. speaker at £8 from the wide W.B. range. Cabinets from £9.9.0.

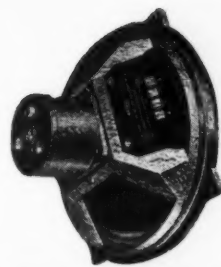
### SPEAKERS CORNER

#### Goodmans Axiom 300

The new Goodmans Axiom, a substantial improvement on the popular 150. It is a twin cone speaker with a frequency range of 30-16,000 c.p.s. and costs £11.5.9.

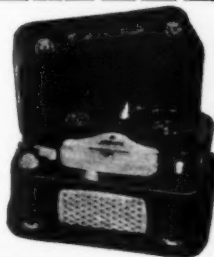
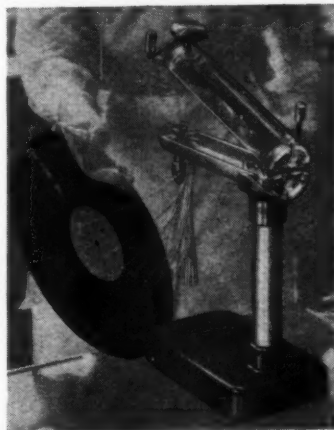
#### Sherwood Cabinet Reproducers

Attractively styled in polished walnut, the three models employ the Axiom 300 and other fine Goodmans units. Prices from 31 gns.



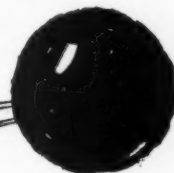
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Our picture shows the PARASTAT anti-static machine in action. Every record sent out by Q.M. is treated in this way. Records ordered from Q.M. are in factory-fresh condition. Every single record is unplayed, carefully inspected by us and packed in a polythene bag. L.P.s and 45's are post-free—(except single 45's). Overseas, the costs are only 4/5ths of home prices.



The now famous Tandberg is a masterpiece! Offering stereo reproduction and superb normal recording facilities the Tandberg is a sound investment at 114 guineas.

### TANDBERG



### TAPE LIBRARY

A new Q.M. service that opens up a new world of entertainment for the tape enthusiast—you can now hire all available monaural and stereo recorded tapes through the post! Cost? Only 52s. 6d. for a single reel—changed 12 times within a six-month period! Or you can have two tapes for 82s. 6d. and you can exchange those 12 times within six months—making 24 different tapes! For 112s. 6d. you get three tapes—over six months, that's 36 different tapes!

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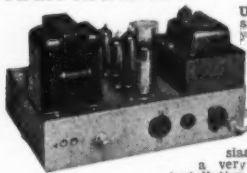
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Designed by MULLARD - Presented by US strictly to their specification

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Undoubtedly the most successful amplifier yet designed, and used in conjunction with the new Mullard Pre-Amplifier, a very high quality home output of up to 10 watts is obtained. Thoroughly recommended to the "Hi-Fi" enthusiast who contemplates a very high quality home installation. In addition the versatility of the equipment makes it quite suitable for use in small halls, etc. We supply complete to MULLARD'S SPECIFICATION with specified valves and components including the latest PARMEKO Ultra Linear Output Transformer and the Parmeko mains transformer which has power available to drive Radio Tuning Unit.

Price for COMPLETE KIT OF PARTS £10.00  
Alternatively we supply ASSEMBLED AND TESTED £11.10.0  
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We also offer this "5-10" incorporating the latest PARTIDGE ULTRA-LINEAR OUTPUT TRANSFORMER for £14/- extra.  
Please enclose S.A.E. with illustrated and descriptive ASSEMBLY MANUALS containing component Price Lists and TESTED.

#### SPECIAL PRICE REDUCTIONS—WE OFFER

(a) COMPLETE KIT OF PARTS to build both the "5-10" MAIN AMPLIFIER and the 2-stage PRE-AMPLIFIER-CONTROL UNIT £12.10.0

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\*ALL PRICES QUOTED FOR THE "5-10" ARE SUBJECT TO £1/6/- EXTRA IF THE PARTIDGE TRANSF. IS REQUIRED.

When ordering please include an extra 7/6 to cover cost of carriage and insurance

### THE NEW COMPLETE MULLARD "5-10" AMPLIFIER

Designed for a simple domestic installation with Genuine High Quality reproduction up to a maximum of 10 watts. Separate BASS and TREBLE Controls are incorporated with switched input for 78 and L.P. Records plus Radio Tuning Unit.

We incorporate SPECIFIED COMPONENTS and NEW MULLARD VALVES. We also give the purchaser the choice of two of the best ULTRA-LINEAR OUTPUT TRANSFORMERS made—first the latest by PARMEKO LTD., and also the latest by PARTIDGE MAINS TRANSFORMER, and this has extra power available to supply a Radio Tuning Unit.

The Control Unit can easily be detached from the Amplifier Chassis for use in a remote position.  
Price COMPLETE KIT OF PARTS £11.10.0  
Alternatively we supply ASSEMBLED AND TESTED £13.10.0  
Credit Sale: Dep £3.7/6 9 monthly payments of £1.4/11.  
H.P. Terms: Dep £6/15/- & 9 monthly payments of 19/5.  
Send S.A.E. for ILLUSTRATED LEAFLET or 1/6 for the COMPLETE ASSEMBLY MANUAL.

### STERN'S TAPE PRE-AMPLIFIER and ERASE UNIT

Provides the 'Link' between the HIGH-QUALITY AMPLIFIER & TAPE DECK

MODEL HF/TRIP... A completely assembled Pre-Amplifier with own Power Supply. Can be supplied correctly matched for use with Truvox or Collaro Decks, and incorporates Recording Level Indicator and Monitoring facilities. Please send S.A.E. with any inquiry.



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### A COMPLETE KIT OF PARTS TO BUILD The "Fidelity" TAPE AMPLIFIER Model HF/TR2 including a separate small POWER SUPPLY UNIT

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Designed to meet the requirements of the enthusiasts for High Fidelity reproduction, it is based on the very successful design completed by the Mullard Technicians and only new high grade components including Mullard valves are incorporated. THE ASSEMBLY MANUAL, PRACTICAL DIAGRAMS etc., are available for 2/6 or send S.A.E. for brief details. WE ALSO SUPPLY THE HF/TR2 ASSEMBLED AND READY FOR USE FOR £16 (plus 6/- carr. and ins.). H.P. TERMS: Deposit £8 and 9 monthly payments of £1. CREDIT TERMS: Deposit £4 and 9 monthly payments of £1.9/4.



### MULLARD'S NEW 2-STAGE PRE-AMPLIFIER TONE CONTROL UNIT

A completely new design employing valves, and using two E.R. in particular designed to operate with the Mullard range of Power Amplifiers, but also perfectly suitable for other makes etc. Briefly it incorporates:

- Equalisation for the latest R.I.A.A. characteristics.
- Input for variable reluctance. Magnetic Pick-ups.
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(a) Direct from High Impedance Tape Head.  
(b) From a Tape Amplifier or Pre-Amplifier.  
• Sensitive Microphone Channel.  
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• Attractive Perspex front control panel.  
• Our Kit is strictly to MULLARD'S SPECIFICATION  
Price, COMPLETE KIT OF PARTS £6.0.0  
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Only new high-grade components and Mullard valves are supplied with these kits—we do not use "Surplus or Cheap" components.  
LEAFLETS are required... alternatively the COMPLETE and practical drawings etc. are available at 1/6 each.

(a) THE "3-3" and the 2-STAGE PRE-AMPLIFIER both ASSEMBLED AND TESTED £15.0.0

CREDIT TERMS: DEPOSIT £3/15/- and 9 monthly payments of £1.7/6.  
H.P. TERMS: DEP. £7/10/- & 9 monthly payments of 19/5.  
(b) THE "5-10" and the 2-STAGE PRE-AMPLIFIER both ASSEMBLED AND TESTED £18.18.0

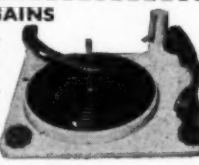
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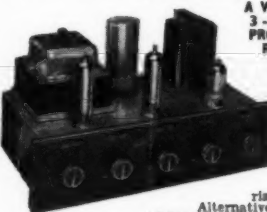


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Based entirely on the present very popular "3-3" model and designed to operate in conjunction with the new 2-stage PRE-AMPLIFIER (shown here) thus providing all the facilities associated with the more expensive "Hi-Fi" equipment. We recommend it as the IDEAL SMALL HOME INSTALLATION where very high quality is desired at the lower volume level (up to 3 watts). We supply complete to MULLARD'S SPECIFICATION INCLUDING the latest PARMEKO Output Transformer, specified Valves and Components. Has Power available to drive a Radio Tuning Unit. Price for COMPLETE KIT OF PARTS £7.0.0  
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### THE NEW COMPLETE MULLARD "3-3" A VERY HIGH QUALITY 3-WATT AMPLIFIER PROVIDING EXCELLENT REPRODUCTION AND HAVING AN ATTRACTIVE EN- GRAVED PERSPEX FRONT PANEL



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The complete specification is available for 1/6. Developed from the very popular 3-valve 3-watt Amplifier designed in the Mullard Laboratories. Our Kit is complete to the Mullard specification, including supply of specified components, valves and a PARMEKO OUTPUT TRANSFORMER. We also include switched inputs for 78 and L.P. records plus a Radio position. Extra power to drive a Radio Tuning Unit is also available.

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MANY AT REDUCED PRICES !!!

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SINGLE RECORD PLAYERS  
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- The latest Collaro 4-speed single record player complete with Studio "O" Pick-up, £6/19/6.
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Carriage & Insurance on above Units 5/- extra.

## HOME CONSTRUCTORS BUILD YOUR OWN RECORDER... WE OFFER

- (a) The HF/TR2 AMPLIFIER and P/UNIT, fully assembled, with the TRUVOX TAPE DECK INCORPORATING PRECISION REV. COUNTER £31 10 0  
ALTERNATIVELY as above but Amplifier and P/Unit as KIT OF PARTS £28 10 0
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TO COMPLETE THE RECORDER... WE OFFER plus 12/6 carriage and insurance.  
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HIRE PURCHASE and CREDIT SALE TERMS are available on all equipment (excluding Kits of Parts). Send S.A.E. for details. NOTE... The Deck switches of the Transcriber have to be "wired-up." We will complete this wiring, for use with either the HF/TR2 or the HF/TRIP for an extra charge of £1.

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Audio-plan is the name of a new company which has been formed to take over the retail side of B.K. Partners Limited. The latter firm will now be only concerned with the Trade.

#### Record Carrying Cases

A new range of Record Carrying cases is offered by Messrs. P. H. Jones of 36 Shenley Road, Dartford, Kent. Constructed of plywood and covered in rexine the cases are available in three standard sizes (7 in., 10 in. and 12 in.), each case designed to hold either 25 or 50 records. Prices range from 20s. 7d. to 36s. 2d.

#### Chapman F.M. Tuner

In April last we reported on the Chapman AM/FM Tuner SSE/FM, and commented on the difference in sensitivity between the AM and FM sections in a fringe area of the VHF service. We can now report that the makers have increased the FM sensitivity by as much as 6 db which is quite an achievement. With a good aerial system we now have gain to spare even here in Oxford. P.W.

## FEDERATION AND SOCIETY NOTICES

The National Federation of Gramophone Societies will gladly supply information and advice concerning the establishment of new Gramophone Societies. Send a despatch postal order to the Hon. Sec., Mr. C. H. Luckman, 41 Trinity Avenue, Enfield, Middlesex and receive in return a circular of suggestions and other helpful literature.

This Column will appear again in the September issue. Notices should be kept short and to ensure inclusion should be sent to Mr. G. H. Parfitt, 31 Lynwood Grove, Orpington, Kent, to reach him by August 4th.

**Acton & District G.S.** Monthly on Mondays at the King's Arms, Acton Vale at 7.30 p.m. Refreshments available. Next meetings, September 15th and October 6th. Hon. Sec., 24 Priory Avenue, Bedford Park, W.4.

**Bradford & District R.C.** Alternate Tuesdays at 7.45 p.m. at Bradford Arts Club, 14a Mansfield Road, Bradford. Hon. Sec., 102 Pollard Lane, Bradford, 2.

**Chislehurst G.S.** This progressive Society meets on alternate Tuesdays in Chislehurst Library at 8 p.m. Hon. Sec., 48 Blannerlie Road, New Eltham, S.E.9.

**Cinema Organ Soc.** Recitals at Fred Tallant Hall, Drummond Street, Euston on first Thursday each month from 6.45 to 10 p.m. Refreshments available. P.R.O., 79 Ardwick Road, E.C.4, Catford, S.E.6.

**Croydon G.S.** Alternate Saturdays in Norbury Library, Beatrice Avenue, S.W. at 7 p.m. Hon. Sec., 25 Penrith Road, Thornton Heath, Surrey.

**Doncaster R.M.C.** Summer recess until Thursday, September 25th at 7.15 p.m. in Y.W.C.A., Cleveland Street, Doncaster. Hon. Sec., 30 Sandringham Road, Doncaster.

**Dulwich & Forest Hill G.S.** July 11th and 25th at 2 Jews Walk, Sydenham at 7.45 p.m. Hon. Sec., 67 Broadfield Road, S.E.6.

**Dundee R.M.S.** Meetings held on alternate Tuesdays during the Winter. Hon. Sec., 115 Dundee Street, Carnoustie, Angus.

**Ealing G.S.** Hon. Sec., 9 Taunton Mews, Dorset Square, W.11. Next meeting at "Parkfields", South Ealing Road, W.5 on Friday, July 18th at 7.30 p.m. Pye stereo demonstration.

**East Ham G.S.** Second Tuesday each month at Manor Park Methodist Church, Herbert Road, Manor Park. Hon. Sec., 67 Wards Road, East, Ilford, Essex.

**Edinburgh G.S.** 12th Season—October 1958 to March 1959. Details from Hon. Sec., 18 Hartington Place, Edinburgh, 10.

**Epsom G.S.** Hon. Sec., 31 Pound Lane, Epsom. Alternate Fridays in the Oak Room, West Hill House at 7.45 p.m.

**Guildford G.S.** Every Tuesday at 7.30 p.m. in the Large Hall, Co-operative Society, Haydon Place, Guildford. Hon. Sec., "Lyndhurst", Thursley Road, Epsstead, Surrey.

**Hammersmith G.S.** Fortnightly on Fridays at Westcott Lodge, W.6. Refreshments. Next meeting, July 4th. Hon. Sec., 42 Rylett Road, W.12.

**Ipswich G.C.** Season commences September 5th. Meetings each Friday at 7.45 p.m. Ritz Café, Buttermarket. Hon. Sec., 97 Burrell Road, Ipswich.

**Kettering & District G.S.** During the Summer meetings will be held in the Public Library fortnightly at 7.30 p.m. from July 2nd. Hon. Sec., Norwich Union, Market Place, Kettering.

**Leigh G.S.** Alternate Mondays at 8 p.m. in White Hall, Gutterfield Gardens, Westcliff-on-Sea. Hon. Sec., 21 Leigh Gardens, Leigh-on-Sea.

**L.S.O. G.S.** Hon. Sec., 17 Everest Court, Nottingham Road, S.E.9. Meetings on July 12th and 24th at New

Chiltern Rooms, 83 Chiltern Street, Baker Street at 7.30 p.m.

**Newcastle upon Tyne R.M.S.** Summer season fortnightly from July 3rd in Y.W.C.A. Club, Saville Place. Hon. Sec., 51 Wolseley Gardens, Jesmond, Newcastle upon Tyne.

**Nottingham R.C.** Every Monday at Woodthorpe House, Mansfield Road, Woodthorpe at 7.30 p.m. Hon. Sec., 103 Percival Road, Sherwood, Nottingham.

**Orpington G.S.** Continues its successful series of meetings in Orpington Library on alternate Mondays at 8 p.m. from July 14th. Hon. Sec., 13 Hillcrest Road, Orpington.

**Phoenix G.S.** Alternate Thursdays at 7.30 p.m. in Room 45, Bluecoat Chambers, School Lane, Liverpool, 1. Hon. Sec., 22 Burdon Road, Moreton, Wirral, Cheshire.

**Putney G.S.** Alternate Mondays at 8 p.m. (September to May) at "Crew's Cabin", Star and Garter Hotel, Putney Bridge. New mailing list now being prepared by Hon. Sec., 6 Combemartin Road, S.W.18.

**Quest Music C.P. (Bromley).** Hon. Sec., 47 Palace View, Bromley, Kent. Every third Saturday at 7.30 p.m. in Central Hall, London Road. Recitals of live and recorded music.

**Reading G.S.** Meets fortnightly (approx.) on Tuesdays at Abbey Gateway, Reading at 7.30 p.m. Hon. Sec., 23 St. Bartholomew's Road, Reading.

**Richard Tauber. Appn Soc.** Meetings approximately monthly on Sundays, usually in South London. Annual Outing, July 6th. First Anniversary, August 10th. Hon. Sec., 59 Sisters Avenue, Clapham Common, S.W.11.

**West Riding Opera Circle R.C.** Alternate Thursdays at Nethergreen Hall, Headingley Hill Church, Cumberland Road, Leeds, 6 at 7.30 p.m. Hon. Sec., Welton House, 10 Gledhow Lane, Leeds, 8. New season begins September 11th.

**Wimbledon & District G.S.** Alternate Fridays at 7.45 p.m. in Wimbledon Community Centre, St. Georges Road, S.W.19. July 4th and 18th. Hon. Sec., 25 Manor Gardens, Meriton Park, S.W.20.

**Woodside R.M.C.** 7.15 p.m. every Thursday at the Hon. Sec.'s home, 107 Cobden Road, South Norwood, S.E.25.

## CORRESPONDENCE

*The Editor does not necessarily agree with any views expressed in letters printed. Address: The Editor, The GRAMOPHONE, The Glade, Green Lane, Stanmore, Middlesex.*

#### Jussi Bjorling

Now that the LP recital by an individual singer has become an established feature of the gramophone world, raised now to an extremely high standard by E.M.I.'s inception of the "Great Recordings of the Century" series, may I make a plea to the same company to make available to us in a similar form the performances of Jussi Bjorling in the period before the war.

The "silver trumpet" of his voice, as it was at this time, is surely worthy of a memorial more permanent than the isolated EP and obsolescent 78 r.p.m. record.

London, N.W.4.

G. BROOK.

#### Stereophonic Sound Reproduction

The viewpoint of two of your correspondents remind me forcibly of the old joke about the man who, when shown a giraffe for the first time, said, "I don't believe it!". After the Audio Fair, and the recent B.B.C. demonstrations, I should have thought that no one would try to prove stereophony to be impossible. The comments seem to arise from a fundamental misconception.

The aim of stereophony is not to produce from one loudspeaker the sound of 16 first violins, 16 second violins, 6 violas, etc., while the other deals with the other 6 violas, cellos, basses, etc., and I think in this respect the Pye Stereo Demonstration Disc deserves a black mark.

When we sit in a concert-hall, our ears are presented with a series of pressure-disturbances, which, ignoring reflections for simplicity, are roughly spherical in form. The phase-difference between the sounds perceived by the two ears gives us our idea of direction (c.f. "Experimental Psychology", R. S. Woodworth, 1st (1950) British Edition, p. 518, et seq.).

The aim of stereophony should be to present our ears in our own homes with a set of sound waves as similar as possible to those we perceive

in the studio. Obviously as these waves are three-dimensional, it cannot be done using two-channel reproduction, but the improvement over single-channel should be, and in my opinion is, marked.

Thus, also, the suggested analogy with stereoscopic pictures breaks down. No system tries to produce before our eyes a set of light waves, as the generation and projection of light waves demands an infinitely more exact technique.

The undoubted fact that our ears are not such good direction finders as our eyes (why did radar supersede aural detection of aircraft during the war, Mr. Moir?) is beside the point. It merely acknowledges the fact that stereo cannot be more realistic than the real thing!

London, N.W.4.

ALEC H. MITCHELL.

#### R.C.A. Orthophonic Recordings

The orthophonic recording, to my mind, fails precisely in the thing it purports to achieve, viz. clarity. The tone lacks body, or shall I say it is "dismembered". The extremities are sonically offensive. The cross-over network which operates to advantage in other modern recordings serves here to accentuate the defects. The bass becomes tubby and the treble shrill and thinned.

I write this after hearing the Beethoven Piano Concerti with Rubinstein as soloist. It appears that Krips, with his phalanx of instrumentalists, had conspired with the recording engineers to knock Rubinstein out of his breath and the bottom out of the music. After hearing Rubinstein with Toscanini and Beecham in the third and fourth concertos, I thought Krips was well below the mark.

A line more. I have heard these recordings on assemblies recommended by your magazine and found them bad. I honestly think that your trans-Atlantic brothers are way behind you in the art or science of recording. I would rather hear a reasonably good recording on a good unit than be faced with the tragedy of the attenuated treble and the "adipose" bass coming out of orthophonic recordings made perhaps for extra-special units not on the market.

Bombay, India.

B. B. CHINYOY.

#### Haydn and the Elements

Listeners to the Third Programme have in recent years been rewarded by a number of excellent programmes given by the Element String Quartet. I am very surprised, however, to note that, with the solitary exception of the Elgar Quartet on an Argo disc, no recording company appears to have noticed their existence. Surely we are not so rich in fine chamber music players that we can neglect one of the finest string quartets at present active in this country?

The *cri de cœur* of R.F. when reviewing the recent Amadeus recording of Haydn quartets seems here to be relevant. It is mystifying indeed to find so many of the quartets I enjoy on the old Haydn Society 78s absent from the LP catalogues. It is somewhat ironical, too, in view of his remarks on the issue of Vivaldi concertos by the dozen, that his review should be immediately followed by that of some Manfredini Concerti Grossi, many of which are described by your reviewer as "frankly dull". Though we have much to be grateful for these days, the ways of recording companies, as always, remain strange.

Here, in this neglected and immensely rewarding field, the Haydn String Quartet, there is scope for some enterprising company to sign up the Elements, who, on the rare occasions when we are privileged to hear them, perform these works so outstandingly well.

Colchester, Essex.

R. W. EDWARDS.



## Musical Comedy

I wholeheartedly support the plea made in your March issue by Mr. Henry Kendall for recordings of the pre-World War I musical comedies. Unlike Mr. C. E. F. Madely, however, I would prefer vocal, not orchestral, recordings. I am happy to note the release of vocal excerpts by the Epic company\* from *La Fille de Madame Angot* and *La Vie Parisienne*. For enchanting melody and verve few things come up to the French opera *bouffe*.

We hear many recordings of the overtures to such operas as *Fra Diavolo*, *Zampa* and *If I were King*. Why does not some enterprising company record these in full? If we are to judge by the overtures the complete operas are certainly worth hearing.

Sydney, Australia.

R. BRADLEY.

\* Not available in the U.K.—Ed.

## Holst on LP

It was with great pleasure that I read in the June issue of the release by H.M.V. of some music by Gustav Holst, the *Beni Mora* Suite.

Sadly and unjustly neglected by the recording companies, Holst is scantily represented in the LP catalogue, and many of his finest works are still unobtainable. There are adequate performances of *The Planets* and the *St. Paul's Suite*, according to taste, and the Humbert Wolf songs are also available, but here, apart from the *Perfect Fool* Ballet Music, the list of his representative work on records ends.

Such great works as the *Hymn of Jesus*, the *Choral Fantasia*, the *Choral Symphony*, and his masterpiece of self-expression, *Egdon Heath*, are denied us, as well as many other works. Admittedly, some of Holst's music is not in the "best selling" class from the recording company's point of view, but such works as the early *Ave Maria*, the *Fugal Concerto*, and many of the songs and carols, if not always of his best, might well serve as a stepping-stone for many people to the more austere and mature later works.

I must therefore urge recording companies to carry on the good work and make more of this great and truly English music available, for Holst, with Vaughan Williams, set England firmly on the musical map at the beginning of this century, and Holst's music warrants the warmth accorded to that of his great friend.

Plumley, Cheshire. MICHAEL T. GREEN.

## London Audio Fair

Your report on the London Audio Fair in the June issue while, of course, expressing the personal views of your contributor, appears to me to be singularly inadequate and at the same time filled with bitter and destructive criticism. It is certainly presumptuous to suggest that "this must surely be the last London Audio Fair", as many equally well-considered opinions rated it as more successful than the previous ones. Admittedly it was crowded, but it would hardly be a successful exhibition if it were not.

Some of the rooms do not, of course, have good acoustic properties, but how many rooms do?—and if your reviewer cannot think of any other building in London where the conditions would have been better, then there is little point in the criticisms which he has made. The brief and very selective review of products is, no doubt, accounted for by the fact that only half the exhibits were inspected. Perhaps at the next London Audio Fair (note) two reviewers will be able to cover the extensive field of products more effectively. It is unfortunate that the report under the heading of the London Audio Fair also included references to other products shown outside the Fair, and this is, of course, quite incorrect.

London, W.1.

D. A. LYONS,

Chairman, Audio Fairs Ltd.

It was with some considerable surprise that I read our friend Percy Wilson's article in your June issue, and as a manufacturer cannot agree with Mr. Wilson's views.

We as a company found the Fair extremely successful and were able to demonstrate commercial equipment to our entire satisfaction. We also took orders from home and overseas for many months to come, and I view the Audio Fair as a commercial sales venture. We are there to sell our products.

I can only add in conclusion that we received many favourable comments from both public and trade.

London, W.1.

V. G. P. WEAKE,

Pamphonic Reproducers Ltd.

## Classical LP Catalogue

The following errors and omissions have been noted in the June, 1958 issue of THE GRAMOPHONE CLASSICAL LP CATALOGUE.

Page No.

- 20 LPV Supraphon entry should read 12-in.: 30/-; 11/9; 41/9.
- 21 Decca Group address—9 Albert Embankment, London, S.E.1.
- 33 Bach, J. S., Cantata No. 39: last entry should read APM14080.
- 35 Bartok, Dance Suite (1923): last entry should read ALP1588.
- 37 Beethoven, Symphony No. 4: sixth entry should read Sym. 5 L.P.S.O. Scherchen (4/56) WLP20003.
- 81 Handel, The Messiah: excerpts from complete recordings, entries 9 and 10 should read:  
Nos. 22, 44, Decca (7/55) 45-71080.  
Nos. 23, 46, Columbia (9/54) SEL1518.
- 83 Haydn, J., Concerto in D, Op. 101: second entry should read DGM18222.
- 97 Mendelssohn, Piano Trio No. 1: third entry should read Haydn, Trio No. 1 Beaux Arts Trio (1/58) PMC1040.
- 110 Mozart, Nozze di Figaro: second entry should read LXT5088-91.
- 128 Schubert, String Quartet No. 13: last entry should read ABR4068.
- 141 Stravinsky, Chant du Rossignol: last entry should read LXT5233.

The following entries have been omitted from page 20:

NLP	Nixa	12" 33 (LP)	28/9	11/2	39/11
NLPY	Nixa	10" 33 (LP)	30/-	7/10	27/10
NPT	Nixa	10" 33 (LP)	30/-	7/10	27/10
ce	Brunswick	7" 45 (EP)	9/3	3/7	12/10
OL	Oiseau-Lyre	12" 33 (LP)	28/9	11/2	39/11
P	Capitol	12" 33 (LP)	30/-	11/8	41/8
PLP	Nixa	12" 33 (LP)	28/9	11/2	39/11
PMA	Parlophone	12" 33 (LP)	30/-	11/8	41/8
PMB	Parlophone	10" 33 (LP)	22/3	8/8	30/11
PMC	Parlophone	12" 33 (LP)	25/9	10/1	35/10
PMD	Parlophone	10" 33 (LP)	20/-	7/10	27/10
PVL	Vanguard	12" 33 (LP)	28/9	11/2	39/11
PVT	Vanguard	10" 33 (LP)	22/3	8/8	30/11
QLP	Nixa	12" 33 (LP)	28/9	11/2	39/11
RA	RCA	10" 33 (LP)	21/6	8/4	29/10
RB	RCA	12" 33 (LP)	28/9	11/2	39/11
RC	RCA	10" 33 (LP)	19/-	7/5	26/5
RD	RCA	12" 33 (LP)	27/-	10/6	37/6
RE	RCA	12" 33 (LP)	30/-	11/8	41/8
RG	Argo	12" 33 (LP)	30/-	11/8	41/8
RL	Felsted	12" 33 (LP)	28/9	11/2	39/11
RPL	Herald	12" 33 (LP)	—	—	—
SBL	Phillips	12" 33 (LP)	24/3	9/5	33/8
SBR	Phillips	10" 33 (LP)	15/3	7/1	25/4

## Fairchild Pick-up

Since writing about the Fairchild m/c Pick-up (on page 88) I have discussed the question of H.F. Resonance with Stanley Kelly, who has been doing some research recently on plastic deformation of record discs by stylus. He tells me that because of such deformation at playing weights above about 1½ grms, the area of contact of a 1 mil stylus is greater than that of a 0.7 mil and greater still, of course, than that of a 0.5 mil. As a result the Vinylite presents a smaller effective compliance to the 1 mil stylus, and it is this that causes the shift of the H.F. resonance.

## BINDING FOR "THE GRAMOPHONE"

SEE PAGE A45

## "The Gramophone" Exchange & Mart

RATES.—Advertisements are accepted for this section at the rate of sixpence per word, with a minimum charge of 6s. Where the advertiser offers to send a list or requests a stamped addressed envelope, this will be treated as Trade and charged at the rate of sixpence per word. If a Box Number is used an extra 2s. 6d. should be added to the cost; this includes the forwarding of replies. Letters to Box Numbers should be posted to "Office" address as stated below. All advertisements (copy in block letters or typewritten) should arrive by the 8th of any month and must be prepaid by the form of postal orders or cheques addressed to "The Gramophone," 11 Greek Street, Soho Square, London, W.1. The Proprietors retain the right to refuse or withdraw "copy" at their discretion and accept no responsibility for matters arising from clerical or printers' errors or of an advertiser not completing his contract.

## RECORDS FOR SALE

AACHEN CATHEDRAL CHOIR to Zorian Quartet. Record Specialities announce an entirely new library service. Any record currently available in this country may be borrowed for approximately 1s. per week.—Full details from Record Specialities Library, 10 Turner Close, N.W.11.

A BARGAIN SUMMER SALE OF RECORDS.—As regular mailing list customers know, we offer at all times a comprehensive selection of LPs, 45s and 78s, classical and light, condition guaranteed, at substantial reductions on retail prices. Now is your opportunity to effect further savings by purchasing at Summer rates. Our large free catalogue, also details of our prompt and safe postal service to any U.K. address, and new LP service, offering all makes except H.M.V.; inner Diskus, outer Gramvellopes included; any value post free; guaranteed copies; your perfect LPs accepted in part exchange at highest prices.—E. S. Holman, 143 Greenway, Ickenham, Middlesex. (Ruislip 2518.)

AGON BALLET.—Stravinsky, £2. Guaranteed perfect LP.—Box No. 631.

ALWAYS A LARGE SELECTION of perfect condition second-hand LPs for sale at Chelsea Record Centre, 203 King's Road, S.W.3. PL5 2596.

AMERICAN LPs.—Chandos, £1. Spoken Arts, £1 17s. 6d., Westminster, £1 8s. 6d., postage extra. All new. Posted to any country other than Great Britain. British collectors may buy from us when in Dublin.—International Record Library, 26 South Anne Street, Dublin, Ireland.

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COLLECTOR OFFERS 78s. by Ponselle, Martinelli, Rethberg, Hempel, Amato, etc., reasonable prices. No Dealers please.—Box No. 648.

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LP RCA of 78 H.M.V.—Mozart Symphonies 29, 34, 40 (Kousseritsky); 35, 39, 41 Einekleine (Walter) Sinfonia, Requiem (Philadelphia) Album £7 7s. 6d. Haefliger/Haydn Variations (Toscanini/N.Y.P.S.O.). Brahms Violin (Kreisler) Handel Organ Concerti. Lotte Lehmann Recital, Beethovens (Schubert, Heifetz/Toscanini). The animal anthologies. Wanted: Mahler 2nd, 3rd, 7th.—43 Queen's Road, Clifton, Bristol.

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## EQUIPMENT, ETC., FOR SALE

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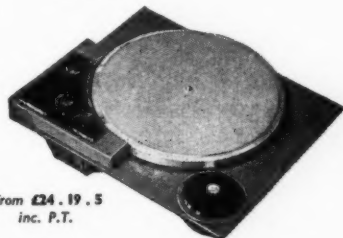
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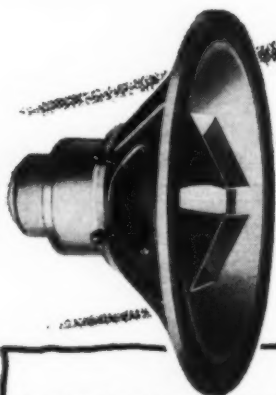
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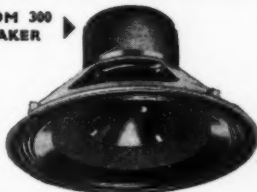
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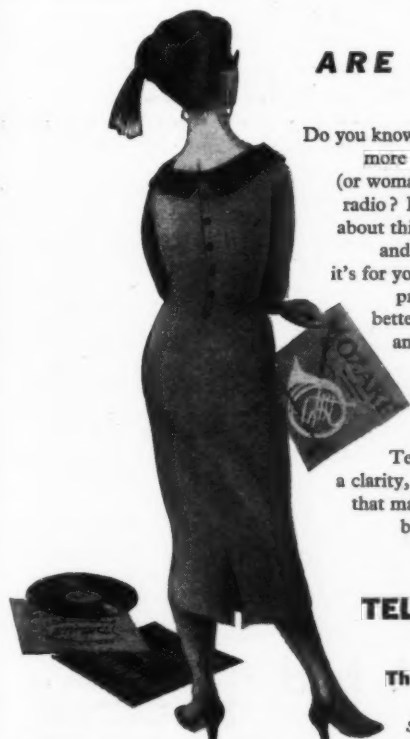
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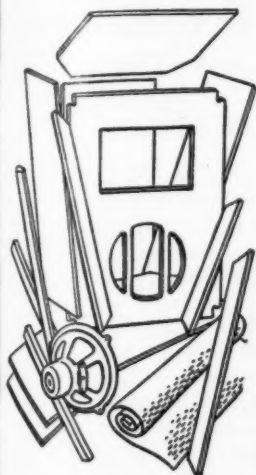
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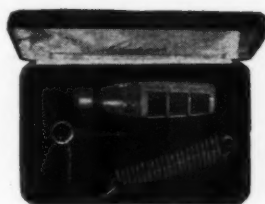
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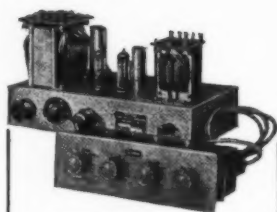
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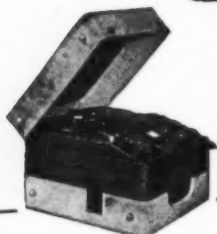


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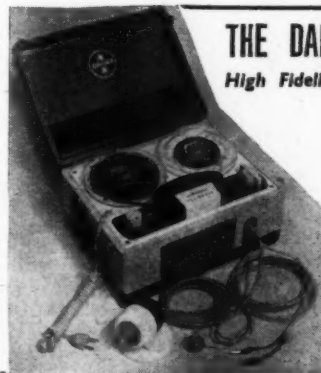
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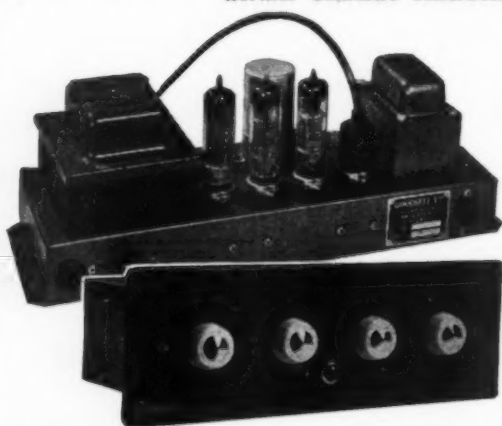
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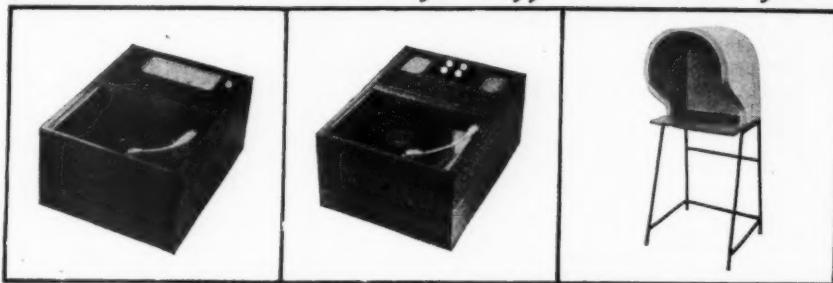
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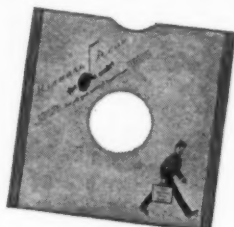




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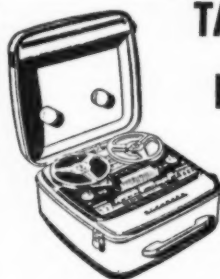
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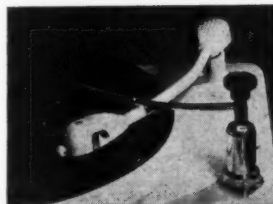
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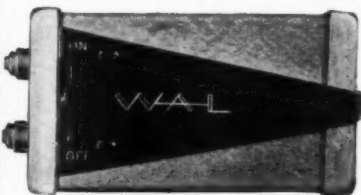
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